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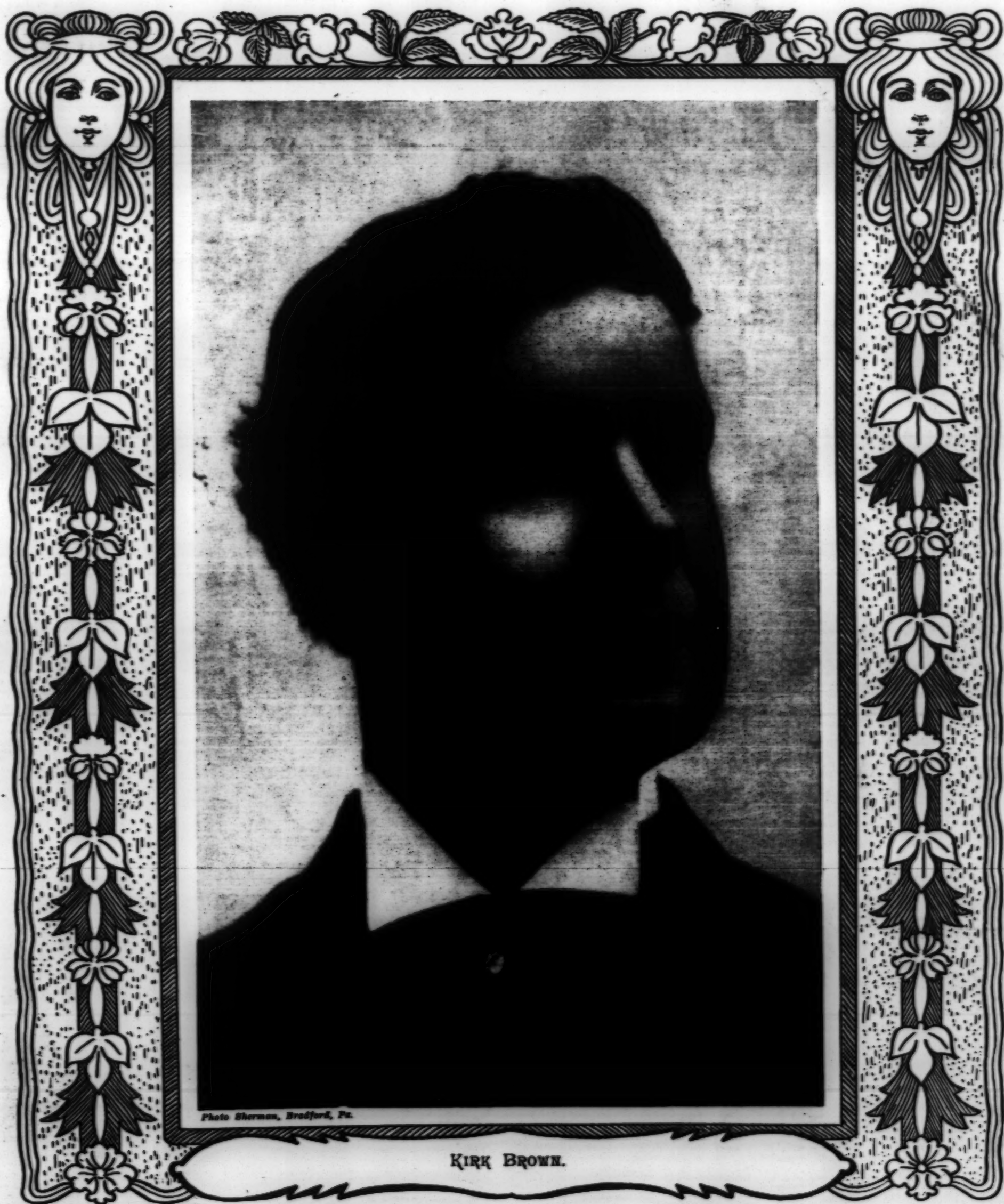


Photo Sherman, Bradford, Pa.

KIRK BROWN.



THE MATINEE GIRL.

Cissie Loftus flowers, and Rose Stahl, although she sent floral offerings, admitted that to watch an imitation of yourself is a ghastly proceeding.

From San Francisco, by word of mouth, comes the glad news that Benny Benjamin has opened a new Attie. Every player who has ever appeared on San Francisco boards has visited, or been bidden to visit, the Attie. And ever after the word remains a synonym for hospitality. Benny Benjamin is a newspaperman, an authority on sports, but this is only his means of livelihood. The perennial source of his life's joy is the suite of aerial chambers, crowded with Oriental bric-a-brac and redolent of hospitality of the joyous Western, unstinted type.

Benny—it was an affront to call him "Mr."—is a small, silent man, with a shy admiration for the player folk of both sexes, which he reveals by leaving his latchstring ever out for them, and by crowding his chambers with them after every new show, and doing butler service for them, with an unabated smile, until dawn disperses the revelers.

It was the quake that shook the old Attie to its ruin, dispersing its treasures of the West to the wind and flames. Benny came to New York, but sat as a Banquo at its feasts. He had lived too long beside the Golden Gate to see beauty or feel charm in any other aggregation of souls and dwellings. He had left his heart among the ruins of the city of hills and hilarity. He talked listlessly of a new Attie in New York, but complained that the climate of the Island of Manhattan fostered neither energy nor hospitality. He mentioned a possible domicile in London, but the name of the metropolis of the world became silence upon his lips, and there was in the forlorn brownness of his eyes the pain of the canine pet who has lost his master in a crowd. Benny Benjamin was homesick.

None of us were surprised when he gave a farewell party, and told us that as the hart panteth after the waterbrook so he yearned for San Francisco, and that the next day he should take train for all that was left of it, and cast his fortunes with the smoking heap that had been a city.

He went. Friends who met him en route said that he was already a rejuvenated Benny. And now comes the tidings that he has established a new Attie, to which any player is at all times welcome.

Elita Proctor Otis, on her tour with Two Little Girls, which was her second essay in musical comedy, told the interviewers how she conceived the character of Nancy Sykes:

"When I was a girl of fourteen my mother took me to London," goes the story with Miss Proctor's usual dimpling and laughing accompaniment. "We took apartments on a little stub-end street running off the Strand. It was a fashionable street itself, but right next to it, as is usual in London, there were squalid lodgings and 'pubs,' where wretched gin-drinking women leered at the incoming sailors."

"Now I was just a kid, full of the joy of life and all that, and intensely interested in all the novel foreign ideas and manners of living about me—with barrels of curiosity on tap. No youngster was ever more anxious to see and learn."

"I used to get up early in the morning and go down on the Strand and take a walk. And so, one morning, I encountered one of these wretched women."

"S'y, lidey," she croaked in the peculiar, dry voice you hear nowhere else in the world but from the London coster woman, 'in't ye got a penny?"

"Yes, I had a penny, and my curiosity was stronger than my aversion. I questioned her and made her walk down to the Strand and take a walk with me. She told me her name was Ann. She told me of the wreck of her life and all her unhappy story. Poor Ann! She was twenty-two, though she looked thirty-five. I met her often and we walked down the Strand together. My mother saw us and was scandalized."

"That woman was the original Nancy Sykes. Although I saw her many times, the picture she made that first morning impressed itself so deeply on my brain that I shall never forget it. That first morning I caught her peculiar, throaty, croaking voice—caused by drinking gin all night. I believe that you will find that voice nowhere else in the world, for nowhere else do you find exactly such causes. Another trick I learned from her, the peculiar sideways moistening of the gin-dried lips."

"It was fifteen years later that I used this impression. I made Nancy Sykes as photographic an impression as I could of this poor creature. I was criticised for making her too base, but I did not exaggerate a single detail of voice or acting or make-up or business."

Of the Summer homes of stage celebrities of which the Matinee Girl has had glimpse this Summer there is none that so wholly gives the illusion of being a thousand miles from the heart of Summer and a somewhat greater distance from the activities of Broadway as that of Mr. and Mrs. Edwin Milton Royle. The creator of The Squaw Man, and Friends, of Moonshine, and Captain Impudence, and Marrying Mary, and whose youngest and favorite brain child is The Struggle Everlasting, has secreted himself and family snugly in a quaint brown house with balconies enough for a dozen spooning Romeos and Juliets, and a Candida piazza broad enough for the reception by a candidate of a nominating committee. The house hides coily in a tall cedar grove, with the Shark River describing a musical silver crescent about it.

The house is a contemporary of the Revolution, its walls tattling many a tale of furbelowed and crinolined romance. Perhaps they whispered some of the whimsies of The Squaw Man to Mr. Royle, for it was in a low-ceiled, mahogany furnished old room in the quietest corner, nearest the eaves of the old house, that he wrote the play of English and Western life whose success has been measured by three seasons and two companies.

But a turn past the hammock-draped cedars, a two-minute descent of a sloping hill, and the modern spirit and the nearness of the city is revealed by a twentieth century station, with

half hour trains, and from its platform may be seen the Board Walk, with its short-skirted, brilliant capped procession. So his dramatic instinct has guided Mr. Royle to the atmosphere of the last century and the conveniences of this in his Summer home at Avon, N. J.

Mr. Royle has returned from his quest of the greater drama in London, which reminds one of the neat compliment contained in a note which William A. Brady has locked away in his archives in proof of Grace George's London success:

Dear Mr. Brady:

May I say that we Americans who have long called you William the Bold have abandoned that title? We know you now as William the Conqueror. Sincerely,
EDWIN M. ROYLE.
THE MATINEE GIRL.

COMPELLING PERFORMANCE.

A Review of the Law, on Decisions, as to Theatrical Contracts.

It has been recently decided by the Supreme Court of the State of New York, in an opinion by Mr. Justice Bischoff, that Elsie Janis cannot be legally compelled to perform a contract to render services as an actress, into which she entered in 1906. It appears that in April, 1906, Miss Janis entered into a contract with the plaintiffs, Aborn, in which she agreed to play for them for the seasons of 1906-1906 and 1907-1908, with the privilege to the Messrs. Aborn to renew the contract for the two following theatrical seasons upon giving proper notice. The agreement also provided that Miss Janis would not, during the term referred to in the contract, perform services as an actress for any other person. The contract, on the same day it was made, was assigned to the plaintiffs, Liebler and Tyler, and these assignees, together with the plaintiffs, Aborn, brought an action against Miss Janis to enforce her agreement not to perform for any other person, asserting that she had threatened to violate the terms of her contract in that regard. The plaintiffs claimed that it would work a hardship upon them if the court refused to compel the defendant to carry out her contract, on account of having expended substantial sums of money upon a production in which she had been featured to portray the leading character, but it was held that the contract could not be enforced for the reason that Miss Janis was not of age at the time of the making of the contract and that the contracts of infants may be avoided by them either before or after they arrive at majority. In a case of this kind the only method of enforcing a performance of the contract, open to the court, is the issuance of an injunction restraining the defendant from rendering services for any other party, the logical effect of which is to persuade him to perform his contract rather than to remain idle.

Upon the question of compelling an adult by injunction to perform his contract, the old doctrine was that, even where a theatrical contract provided that the player would not, for the duration of his term of service under the contract, perform at any other theatre, the courts would not attempt to enforce performance by issuing an injunction restraining the player from performing at theatres other than the one at which he contracted to appear. The rule is illustrated by the case of Hamblin vs. Dinneford and Ingersoll, a New York decision made in 1835. The complainant in the case, who was the lessee and manager of the Bowery Theatre, entered into an agreement with the defendant Ingersoll, whereby the latter engaged himself to the complainant in the capacity of comedian for a period of three years. It was stipulated in the agreement that Ingersoll, during the term of the contract, was not to play at any theatre or for any person without the consent of the complainant. Ingersoll, however, disregarding his contractual obligation, began to play at another theatre against the wishes of the complainant. In an action to compel him to live up to the terms of his contract it was held that specific performance could not be decreed. The court could not compel Mr. Ingersoll to go to the Bowery Theatre and there perform certain characters, for the consequence of his refusal to do so would be imprisonment for contempt and this would defeat the very performance sought to be enforced. And the court would not restrain the defendant Ingersoll from acting at other theatres than the complainant's, for this would leave the affirmative part of the contract untouched and would not necessarily insure performance. Under the law in this condition the theatrical manager was left to an action for damages which, in many cases, might prove a very inadequate remedy.

But the law has changed and the recognized rule now is that an agreement by a player, who is of legal age, not to act at any theatre other than that of his employer may be enforced by injunction. There is probably no better known authority on the point than the English case of Lumley vs. Wagner, wherein an action was brought to compel a singer to specifically perform her contract to appear under the management of the plaintiff. From the facts it appeared that the defendant, who was the cantatrice of the court of His Majesty, the King of Prussia, signed a contract in 1851 in which she promised to sing at the plaintiff's theatre upon certain dates in consideration of a monthly salary of £400, agreeing further that during the time covered by the contract she would not use her talents at any other theatre without the plaintiff's written authorization. The court, while admitting its inability to compel the defendant to sing, nevertheless granted an injunction restraining her from giving concerts under the management of any person other than the plaintiff. The defendant, argued the court, had no cause of complaint if compelled to abstain from the commission of an act which she had bound herself not to do and thereby possibly caused to fulfill her engagements. This is the law at the present time, and the new rule is obviously far more just than the law as it stood at the time when Hamblin vs. Dinneford, referred to above, was decided. It is indisputable that, when theatrical managers, having invested large capital in an enterprise, are suddenly deserted by their performers, the remedy of an action for damages is

in most cases no remedy at all. The only adequate legal relief which can be granted under such circumstances is to compel the observance by the player of his covenant not to appear at any other theatre, provided such a covenant is included in his contract. It is the only means which will result in justice to the manager, and it cannot be said to be a hardship upon the player to be required to strictly observe the negative part of his contract, for every man has a right to expect to be compelled, if necessary, to live up to his contract when it is entered into without fraud.

JOHN EDMON BRADY.

GOSIP OF THE TOWN.

An orchestra of fifty men, a chorus of forty voices and several soloists under the direction of William Furst, gave a private rehearsal of the music for The Christian Pilgrim, a dramatization of "The Pilgrim's Progress," in which Henrietta Crossman is to appear next season. There were present only Miss Crossman and Maurice Campbell, her manager, and a very few close friends. The music was written by Mr. Furst, and Miss Crossman had expressed a desire to hear it played and sung, so the rehearsal was arranged for her benefit.

A report from London says that Michael William Balfe, son of the famous composer, is now living in poverty and is suffering from illness. He is now seventy years old. Some twenty years of his life, from 1805 to 1875 and from 1875 to 1880, he spent in this country. He declares that his condition is partly due to the excessive generosity of his mother, who spent \$3,000 of the money left by Balfe in establishing a Balfe scholarship in the Royal Academy of Music and in other disbursements for the purpose of preserving her late husband's memory. The son's income is only a few shillings a week, contributed by sympathetic friends.

Neva Aymar, of the Kolb and Dill company, had her pocket picked at Tonopah on June 29. She lost jewelry amounting to about \$1,500.

Murray and Mark will rehearse in Chicago this year, opening at Dayton, Ohio, on Labor Day. Nasman and Landis have contracted to furnish two very elaborate sets, and Marshal Field and Company, of Chicago, will furnish costumes for the new play. As usual a tour of the Pacific Coast will be made.

Edwin R. Relkin, who has been associated with the People's, Thalia and Grand theatres, New York, has been appointed special representative of David Kessler, when the Yiddish actor makes his appearance as a Broadway star.

Marcus La Blanche is making a hit as a free lance newspaper man in Cleveland, O. His articles, "The Actor's Bungalow," "The Actor's Child" and "The Actor's Lover," have caused much enjoyment and wholesome fun.

The New Amsterdam Theatre will open on Monday, Sept. 2, with The Round Up, Edmund Day's play, which has met with success in Chicago.

News comes from Berlin that Felix Mottl has been appointed sole director of the Royal Opera House, Munich. Heretofore he has been merely musical director, but has recently had an offer of the directorship of the Imperial Opera House, Vienna.

The purchase by David Blapham, the singer, of a site for a home at Harmon, N. Y., brings up new interest in Miss Nordica's plans for an American Bayreuth, which is to be situated at that place. Blapham has great confidence in the scheme, and means to join the musical colony which will settle around the institution.

R. E. Johnson and Lizzie Johnson have issued an attractive souvenir containing their pictures in prominent roles and press comment about their acting.

Robert Mantell's tour will begin on Sept. 2 at Sydney, Cape Breton. He will appear in his standard repertoire. In addition he will present Richard III as Shakespeare wrote it, discarding the Colley Cibber version, which has been the basis for almost every version used in this country. The original text seems never to have been presented here.

Jean Brooks, a Denver singer, has been engaged by Record to sing at La Scala, Milan. She has also signed a contract to appear in Nice the coming winter. Miss Brooks' career has been startlingly successful. It was only a few years ago that she was the contralto in a Denver church.

Knox Wilson is one of the actors who have no idle time. During May, June, July, and August he is an electrical contractor, being a member of a firm that has an extensive business in Harlem.

Harry Girard, composer of the music of The Alaskan, will sing the baritone role in that opera when it is produced by John Cort. He has had a good musical training and has appeared in the July musical productions. His last engagement was with Lulu Glaser in Dolly Varden.

Frederick Thompson, accompanied by Mrs. Thompson, Edith Talliaferro and Mr. and Mrs. Paul Armstrong, spent last week at the Jamestown Exposition, making the trip on his yacht Shemrock.

Margaret Neville left last week for Chicago to consult with her managers, Scott and Raynor, and complete arrangements for her starring tour in A Daughter of Judea the coming season.

Rehearsals of The Spider's Web will begin on Aug. 22 under the direction of Max Figman. The play will open at Ithaca, N. Y., on Sept. 16.

Fred Osborn, manager of the New York School of Acting, located in Los Angeles, Cal., was in New York last week on a trip to England. He sailed on the Majestic on July 10, and will spend three months in England and France.

Jameson Lee Finney has been engaged by Walter N. Lawrence to play the principal role in a new comedy by Grace Livingston Furniss, which is to open out of town late in August.

It has been decided to name the play in which Chauncey Olcott will appear next season O'Neill of Derry.

Rehearsals of The Time, the Place and the Girl will begin this week.



Photo Walter C. Harris, Brooklyn, N. Y.

EDDIE FOY AND FAMILY.

Here is a picture of that irrepressible comedian, Eddie Foy, with Mrs. Foy and their seven children on the wall of the Foy estate at New Rochelle. If contentment does not sit on the

faces of these parents and happiness is not personified variously in the little ones, then these things may not be found in a Summer town of the world.

YOU may be silly, but you must never be dull!

This is the motto of the roof gardens. Coarse you may be, and meretricious; but whatever else you lack there must be no deficit in the fund of liveliness.

Mortimer M. Theise, who slipped into town with uncertain footsteps last Autumn, escorting a mélange of burlesque called Wine, Woman and Song, which, chiefly because of its excellent Alexander Carr, caught and held the fickle public fancy for a season, recognized this when he prepared his next dish for the public taste. The Maid and the Millionaire he called it—a sly draft upon the public interest through a lamentable tragedy that was enacted at the same roof garden last year.

But he is a modest manager who makes no inflated predictions. Discounting the inevitable statement that there "is no food for thought in this new musical production," he frankly states in letters of red on a poster of white, "Nothing but music, fun and pretty girls." The promise he keeps. There is fun, there is music, and there are some pretty girls. If prettiness be lacking, an abundance of vivacity is supplied.

Frederick Chapin, who provided all the ingredients of the concoction—book, lyrics, and music—introduced a type that was elaborated to the point of novelty. This was a gorgeously picturesque liar, a long-legged, smiling liar of unruffled calm, gigantic imagination, and a voice that is a virilized version of Ethel Barrymore's own. Tell M. Strong, billed as a sailor on the sea of fortune, tells lies so good humored and unbelievable that one gasps at their audacity, regrets the exit of the long legs, and welcomes their re-entrance. Beside John C. Hart, who tells 'em strong, Munchausen is a pigmy.

Wherever Toma Hanlon is there is entertainment. Miss Hanlon is a handsome young woman, kinswoman of the Superba Hanlons, and inheritor of their agile gifts. She plays a boy more boyishly than any one of her sex I now recall. And save Vesta Tilley I never saw any one not born to them wear bifurcated garments so becomingly. But I wish Miss Hanlon's voice were of the same quality of excellence as her appearance, her grace, and her intelligence. Yet handicapped in this particular, she raised the song "Kitty O'Neill" by her acting into the stature of a hit.

There were witty lines, many of them, although the fact that the brightest of them cannot be repeated in this column with impunity is proof that the Madison Square Roof Garden this Summer is no annex for a young woman's seminary.

In the riot of revelry of which Florence Ziegfeld proclaims himself the father by the poster line, "Conceived and produced by F. Ziegfeld," The Follies of 1907, the author—or perhaps Mr. Ziegfeld would prefer calling him the nurse—Harry B. Smith, gives with a Junius like disregard of everything in the heavens above or the earth beneath. The President of these United States is represented by a creature with a gorilla grin and an exhaustless reservoir of noise. A criminal cause célèbre, the details of which were read wherever English is read, and translated into many tongues, was the object of sport, and Pocahontas was represented as waking out of a three hundred year sleep at the kiss of a Captain John Smith in the garb of a bibulous tramp. Nothing is sacred to the burlesquer, and perhaps it is as well, for never was situation so crucial but that burlesque took the poignancy from it. Therefore, may we say, in the Summer at least, blessed be burlesque!

Thus its general aspect was furiously lively. It was suggestive accelerando. Its particular aspects were to me three. It was matter of rejoicing to me that Emma Carus has continued to reduce the volume and point of her methods, and that she seems to have subtracted from herself forever that hideous fault, a forced baritone voice. With her gain of refinement there has been no corresponding loss in pulchritude.

There was also interest attaching to the advent upon Broadway of that idol of Dearborn Street, Dave Lewis. The management had resolved that there should be enough samples of him, for there were few moments that he was not on the stage. Evidently a false red nose is to Mr. Lewis a chief element of humor. He seldom appeared without this sine qua non of laughter. Also it is part of his creed that next to the crimson nose there is nothing so provocative of violent action of the risibles as a bone fracturing fall. Apparently he thinks that languor is the best attribute of singing methods. He is at his best in complete impersonation, and the playgoers of the next five or ten years may witness the bursting of Dave Lewis from the burlesque chrysalis into the glory of true character acting. He is rather a transition than a permanency, rather promising than funny.

The burlesqued is always more interesting than the burlesquer. The most amusing spectacle of The Follies of 1907 was not a folly, but gravity. It was the sight of the great bandmaster and composer, Sousa, sitting in the middle of one of the front tiers of seats watching the burlesque of his own methods of orchestra direction. He was an image of bland, tolerant benevolence. Little wrinkles of mirth formed about his eyes, and he smiled tolerantly as at the antics of a child.

Marie Dressler had laughed herself frankly nearly into hysterics from a box at the same theatre at Elsie Janis' conception and reproduction of her own idiosyncrasies. Under similar circumstances Ethel Barrymore sent

THE REDSKIN IN THE DRAMA

EARLY REPRESENTATIONS OF THE AMERICAN INDIAN IN THE THEATRE.

As Far Back as 1766 He Was Seen in Dublin—
Mrs. Hatton's Operatic Spectacle of Tammany
—Edmund Kean's Romantic Association with
the Subject as Player and Chief of the Hurons.

So far as can be definitely ascertained the first attempt to simulate the North American Indian on the stage occurred at Dublin at the smock Alley Theatre on March 22, 1766. By way of supplementing the attractions of Henry Mossop, who was billed to play Lord Townley in *The Provoked Husband*, it was announced in the morning's paper that "a gentleman, having a real concern for the much undeservedly neglected Miss Thomas, has determined to appear this evening between the first and second acts of her benefit in the Winter dress of the Tuscarora Indian, with a war canoe, in the manner of the Indians during and scalping, with all the instruments of war. And he will also appear between the second and third acts in the Summer Indian dress. N. B.—The gentleman collected himself those dresses from the Six Nations, when under the command of Sir William Johnson. This is the first time, and will be the last, he will ever appear, and nothing but real friendship could induce him."

Almost thirty years were to elapse ere the first Indian play, Mrs. Hatton's operatic spectacle of *Tammany*, was to be seen in New York. As brought out at the John Street Theatre on March 3, 1794, this piece may be said to have originated that impossible type of stage Indian which claimed allegiance, in Mark Twain's words, to "an extinct tribe that never existed." None but Edwin Forrest, the one and only Metamora, had the capacity to stir the pulse of the Redman in bringing the scent of the prairies over the footlights, and the braves who chanced to visit Tammany granted with aboriginal contempt at the travesty presented.

Apart altogether from stage representations (or shall we say misrepresentations?) of Indian life, there have been some curious associations between the Redskin and the player. One recalls that when Dibdin's famous Covent Garden pantomime, *Mother Goose*, was brought out by Lambdin at the Bowery on Dec. 26, 1831, the failure on the part of the imported English company to evoke merriment and drive home all the old points was ghastly in its completeness. What had proved a perennial source of attraction throughout the United Kingdom for a score of years had to be taken off the boards in New York after three or four performances. Stranded unexpectedly in a strange country, the luckless pantomimists made desperate efforts to obtain employment. Gay, the harlequin, succeeded in obtaining a brief engagement to appear in the Walnut Street Theatre, Philadelphia, late in the following January in *Polichinelle Vampire*, but his subsequent attempts to establish himself in that city and in Boston as a dancing master met with ill success. In sheer despair he wandered out West, parting bit by bit with all his impediments, until what had torn from him all save the scanty garments he stood upright in. There were the graceful, glittering, parti-colored habiliments of Harlequin. It was while arrayed in this striking attire that he chanced one night upon an Indian encampment. The statuesque attitude of the masked enchanter had become to him a second nature, and when he posed by the fitful gleams of a watch fire that set his spangles all a-glitter, the Redskins took him for a supernatural visitant and did him homage as a great medicine man. In this uncanny company he sojourned a twelvemonth, parting with his spangles one by one to the Indians, who looked upon them as amulets. When the last of them had been gradually surrendered his power had gone. In 1833 he flew to the society of the Redman, and, making his way somehow back to London, ended his days as a theatrical costumer in Whitechapel.

No less curious was the experience of Edmund Kean. During his engagement in Quebec in September, 1826, the theatre was visited on one occasion by the four Huron chiefs, Aharathaha, Taawanhoote, Tstone Teachendaba and Tsonhahison, who were struck by the tragedian's elemental force and saw in him a kindred spirit. After the performance the player and his grave admirers met and fraternized. Kean was as greatly taken with the Hurons as they had been with him; the hypnotism was reciprocal, and apparently long extended. A few days later Kean presented to each of the chiefs a silver medal bearing date "Oct. 5, 1826." In return they begged him to honor the tribe by becoming one of their number, and the tragedian in all seriousness acquiesced. In the presence of Sir William Wiseman, of H. M. ship *Jupiter*, and several naval officers and friends, Kean was formally installed a chief of the Canadian aborigines under the fighting title of Alanienouidet. Sever, indeed, had he been prouder in his life, not even when, after long years of waiting, the pit of Drury Lane rose at him. He never did things by halves, and his new part fascinated him. He lived it for a time, donned the war paint, bestrode and conquered a wild horse, drank copiously of firewater. Seemingly it would have given him no pang to forsake the stage altogether and betake himself to the open life of the prairies. Not long afterward he returned to New York unknown to his friends, and sprang an elaborate surprise on the future author of *Old New York*. Late one night an engraved visiting card bearing the mystic word "Alanienouidet" was brought up to Dr. Francis by his servant, with the request that he would lose no time in calling upon the Huron chief, its owner. What followed is best related in Francis' own words: "I repaired to the hotel," he says, "and was conducted upstairs to the folding doors of the hall, where the servant left me. I entered, aided by the feeble light of the moon, but at the remote end I soon perceived something like a forest of evergreens, lighted up by many rays from floor lamps, and surrounded by a stage or throne; and seated in great state was the chief, advanced, and a more terrific warrior I never surveyed. Red Jacket or Black Hawk was an unadorned simple personage in comparison. Full dressed, skin over his shoulders, his leggings with many stripes, garlanded with porcupine quills; his moccasins decorated with beads, his head decked with the war eagle's plume, behind which flowed massive black locks of dishevelled horse hair, golden colored rings pendant from the nose and ears, streaks of yellow paint over the face, massive red doublets about the eyes, with various lines in streaks about the forehead, not very artistically drawn. A broad belt surrounded his waist, with tomahawk; his arms, with shining bracelets, stretched out with bow and arrow as if ready for a mark. He descended his throne and rapidly approached me. His eye was meteoric and fearful, like the furnace of the Cyclops. He vociferously exclaimed 'Alanienouidet.' The vowels strong enough. I was relieved, he betrayed something of his raucous voice in imprecation. It was Kean. An explanation took place. He wished to know the merits of the representation. The Hurons had honored him by admission into their tribe, and he could not now determine whether to seek his final earthly abode with them for real happiness or return to London and add renown to his name by performing the Son of the Forest. I never heard that he ever after attempted in his own country the character." Nor did any of Kean's biographers, but as we shall shortly see, the tragedian made one remarkable appearance in Dublin as Alanienouidet.

Ride by side with the picture drawn by Dr. Francis one must put the equally graphic sketch of Colley Grattan, the dramatist, who called upon Kean at the Hummums Hotel, in Covent Garden, shortly after his return to England. The tragedian had now been rehabilitated in the public eye, but forgiveness had come too late and he was a lost man. "When I first called on

him at the Hummums, one day early in 1827," writes Grattan, "he was sitting up in his bed, a buffalo skin wrapped round him, a huge hairy cap, decked with many colored feathers, on his head, a scalping knife in his belt and a tomahawk in his hand. He was making up his face for a very savage look. A tumbler glass of white wine negus stood at the bedside; two shabby looking heroes were close by, with similar potations in their reach; and a portrait painter was placed before an easel at the window, taking the likeness of the renowned Alanienouidet, the name in which the chieftain (most sincerely) rejoiced. I was announced by a black boy in livery. I saw Kean's eye kindle, somewhat perhaps with pleasure at my visit; but more so, I thought, from the good opportunity of exhibiting himself in his savage costume. He gave a ferocious roll of his eyes and a flourish of his tomahawk; then threw off his cap and mantle and cordially shook me by the hand, producing from under his pillow the part of Ben Nazir, written out from the prompter's book."

The painter whom Colley Grattan thus interrupted in his labors was Frederick Meyer, Jr., of Red Lion Square. His portrait of Kean in Indian garb was immediately engraved by G. F. Storm and published by William Kenneth, at his dramatic repository in Bow Street on May 14, 1827. The print (of which a reproduction accompanies this article) was dedicated "to the Patrons, Committee and Performers of the Theatre Royal, Drury Lane, in commemoration of the return of that distinguished actor to his native country, and with the intention of presenting at one view a faithful portrait of Mr. Kean and a correct delineation of the costume of that warlike tribe who unanimously elected him a chieftain and a brother at Quebec on Saturday, Oct. 7, 1826."

We come now to deal with the solitary occasion on which Edmund Kean appeared on the stage in his war paint. A couple of months before Storm's engraving was given to the world, or on March 12, 1827, the tragedian repaired to Dublin to fulfill a twelve nights' engagement at the Theatre Royal in Hawkins Street. Simultaneously a surprising exhibition on the flying rope was given there nightly by Il Diavolo Antonio, that handsome Portuguese gymnast whom the elder Booth had violently assaulted at Liverpool in 1821, through jealousy, dying indirectly

in all my griefs—and I have had my share—
Whatever of change, or chance, or crime I see,
My grateful heart, dear Erin! turns to thee:
Remembrance of the kindness I have seen
Shall, like thy shamrock, live for ever green;
Where'er I go, my pregnant heart shall tell
How much I owe to all dear friends, farewell!"
W. J. LAWRENCE.

ARTHUR C. ALSTON BUYS PRETTY PEGGY.

Arthur C. Alston has just bought Pretty Peggy from Frances Aymar Matthews, and becomes its owner for America and Canada. Pretty Peggy was originally produced for Grace George by William A. Brady. Later Jane Corcoran used it for two seasons under Mr. Alston's direction as her starring vehicle. Manager Alston will lease it during the coming season to the stock companies. Manager Alston was seen the other day by a Minton man and asked about his plays for next season.

"I shall send out three attractions the coming year," said he, "and I think it will be a satisfactory one for me. The first to open will be the old reliable *At the Old Cross Roads*, which will begin its seventh and farewell tour on Aug. 10. The cast will be first-class, and I have already re-engaged several of my old people. Tom North will go in advance, and Forrest Croxson will again handle details with the company. The tour will be a long one, extending west to Denver, Salt Lake, Portland, Seattle and other cities. Shadows on the Hearth will open in New England on Aug. 22, and the tour will extend west as far as Kansas City. Rod Waggoner will have charge of this company, which I am selecting with great care."

Jane Corcoran will open her fourth annual tour under my management on Aug. 27. James M. Brophy will again be her leading support, and Jenny Dunbar, Frank Hersome and several others of our old people have been re-engaged. Miss Corcoran's tour promises to be the most successful she has had."

Besides directing the details of the three tours I am also leasing for stock use *Inherited*, *Clotilde*, and *Tennessee's Partner*, three plays that I own; and now that I have bought Pretty



EDMUND KEAN.

As Chief of the Hurons (after Meyer).

to Virginia to escape the consequences of his act. The combination proved distasteful to the eyes of the fastidious Dublin playgoers, many of whom resented the implication that Kean's attractions required any such adventitious aid, and scenes of discord ensued. For the tragedian's benefit and last appearance, on April 2, it was announced that, besides playing *King Lear*, Kean, in the course of the evening, would deliver a farewell address, written expressly for the occasion by a Dublin gentleman, in the character and costume of Alanienouidet, Chief of the Hurons. The writer was William Kertland, a local performer, well known to his fellow citizens as the author of one or two successful dramas. His lines were published in the *Dublin Morning Post*, but no biographer of Kean has ever seen fit to reproduce them, or to refer to the interesting circumstance of the tragedian's public appearance as an Indian chief. One has pleasure, therefore, in rescuing the address from oblivion:

"The drama o'er and closed the tragic scene,
Behold an Indian chief in Edmund Kean;
No joke! no mimic part by me assumed,
I come, a Huron true, with Huron honors plumed.
Before I quit your hospitable strand,
Where liberal hearts extend the liberal hand,
My soul's strong wish, to justice, nature true,
Is to proclaim my gratitude to you!
To you, who cherish'd first each young endeavor,
And smoothed the way to future fame and favor;
And firm as oaks amid the granite's veins,
That generous friendship to the last remains."

"Haply, an envious cloud pass'd o'er my day,
And venom'd tongues would 'talk' my 'name' away.
Your plaudits rais'd this sinking heart, and then
Your favor'd 'Richard' was himself again!
Falschood, the child of envy, bade me stray,
And o'er the wide Atlantic wind my way
To great Columbia—happy may she be—
'Great,' let me call her—for she harbor'd me;
Advanced the 'Egis' against malignant darts,
And framed a bulwark of most generous hearts.
E'en there, fraternal friendship held me fast,
Whiles many an honor o'er my brow was cast.
And tribes called savage, o'er my accents hung,
When Shakespeare's magic lay inspired my tongue.
But still my pulsing heart, where'er I roam,
Would lead me here—for here I am 'at home.'
In truth your hard, sweet Goldsmith, hath express'd
The lines in which my feelings stand confess'd:
In all my wand'rings round this world of care,

Peggy I have another good one. Besides these four I am arranging for Cross Roads and Shadows in a few cities the tours of the companies will not cover. I have leased these two plays to Oliver Morosco for use in Los Angeles, and am in negotiation with several other managers. "I have two or three new plays up my sleeve, and I will bring them out when, in my opinion, the possible returns will warrant the outlay."

HACKETT ENGAGES HOLLAND.

James K. Hackett has engaged E. M. Holland for one of the principal roles in the new *Alfred Siro* play, *John Gayde's Honour*, in which Mr. Hackett will appear next season, opening in Milwaukee on Nov. 4. It is quite likely, however, that Mr. Hackett will previous to that date feature Mr. Holland and a special company in George Middleton's dramatization of Meredith Nicholson's novel, "The House of a Thousand Candles," which will be produced for the first time in Indianapolis on Labor Day.

RICHARD MANSFIELD IMPROVING.

B. D. Stevens, Richard Mansfield's manager, received a letter from the actor last week, from Sussex, England, in which Mr. Mansfield said he would soon be his old self again, and while he would not act this season, he would surely fill all engagements for the season following. "I am getting on well," he wrote, "and will soon be my old self again. I expect to return as soon as I am entirely well, but in deference to the wish of my physician will not act until the late Autumn of next year."

NEBRASKA THEATRE BURNED.

The Bixler Opera House at McCook, Neb., was struck by lightning on Saturday morning, July 6, and in the fire that followed was totally destroyed. The theatre was erected less than a year ago at a cost of \$15,000. The loss is partly covered by insurance. Manager Bixler will probably rebuild at once.

COMMITTED SUICIDE.

Louis Hawkins, an actor, of Ashley, Mo., committed suicide at St. Louis on July 7 by swallowing carbolic acid.

NOTES FROM MEXICO.

The Italian Opera Company—A New Play, Cuauhtemoc, at the Arben—Mme. Sans Gene—Gossip.

(Special Correspondence of The Mirror.)

CITY OF MEXICO, July 1.—The passing month brought with it no news of extraordinary importance in the theatrical affairs of this city. The most important feature of the month is the great success with which the Italian Opera company has met during its season at Orrin's Theatre. Every one is thoroughly familiar with the general run of "va grant" Italian opera companies; for enterprising Italian impresarios are just as liable to put out small organizations singing grand opera as any one who takes the notion may start an Uncle Tom company in the United States. This collection of song birds can hardly be called an exception to the rule, but it is at least a bit above the usual run of such companies, for there are good voices and the acting is far above the average of the work of the ordinary Italian opera singer. Probably the best voice that has come to light during the season is that of Cesar Orfei, one of the baritone, and his work has become one of the biggest drawing cards with the theatregoers. His best efforts have been as Escamillo, the torador, in *Carmina*.

As an example of the bad management prevalent in such bands of "nomads," the Italian company in question had to shut down for several evenings, for the usual reason that the players had been for nearly thirty days without salary. The interference of the Government forced the management to pay the back salaries, the season has been resumed, and is running its course now, playing to good houses.

The stock theatres, the Virginia Fabregas and the Arben, have been going along much in the same manner as do the same variety of houses elsewhere. An interesting show will, however, occupy the stage of the Virginia Fabregas the coming week, when the company will appear in an historical drama of Mexico called *Naubimoc*, named after and based upon historical events in the life of the great Aztec chief. The play is the work of a local playwright, and will no doubt have a record run at the Fabregas.

The offerings of the Fuentes Dramatic company at the Arben have brought nothing startling to light in the way of attractions, with the possible exception of the production of *Madame Sans Gene*. That play was staged admirably, the costumes, scenic effects, etc., were far above the average in Mexico, but it must be said that the acting of the piece was a failure. Francisco Fuentes, who heads the company at the Government house, occupies the same position in Mexico as does any "old stand-by" at a popular stock house in America. People fill his house at every performance, and when there is anything exceptional at other theatres they turn away for the moment, but return the next performance to the Arben.

The new Lyric Theatre, which has been building for the past eight or ten months, and whose opening has been monthly promised, seems a will-o'-the-wisp. The fact that it will be the most modern and best equipped theatre in Mexico makes one eager for the long promised opening. The Lyric has been leased to Luis Quintanilla, the owner and manager of the Hidalgo.

The Brussels Quartet at the Metropolitan Academy will play its farewell concerts during the coming week. The farewells will be embodied in a "Beethoven Soiree" covering five audiences. Arrangements have been completed for the coming in December of Eugenio Leoncavallo and his company, exploiting the works of that composer. He will play at the Arben and under the largest guarantee subsidy that has ever been granted an attraction in Mexico.

Kubelik, the great violinist, will give concerts here during the first or second week of January. Calvé with her opera company is also promised, and even though there is nothing of especial interest at present the coming season looks bright. H. W. PICKENS.

MILDRED HOLLAND'S NEW PLAY.

Mildred Holland gave on July 8 at Buffalo a production of a new play, *The Provider*, written for her by Matthew Barry. Built upon somewhat conventional and melodramatic lines, the piece scored a success by the intensity of its scenes.

The story it tells concerns one Margaret Davis, a poor school teacher, in love with a bank clerk, Jack Prescott, who also loves her. The even course of their love is, however, broken in upon by the machinations of George Thompson, manager of the bank in which Prescott is employed. Thompson is infatuated with the pretty school teacher and is insanely jealous of Prescott. He therefore plots the ruin of his employee. He accuses him of absconding with a sum of money and has him thrown in jail; then he proposes to Margaret that he will save her lover if she will agree to marry him (Thompson). And Margaret accepts. After marriage, however, the girl learns the truth, and after a scene of bitter denunciation, leaves her husband's home. The denouement finds Margaret and Prescott reconciled and happy.

Miss Holland has an unusually effective role as the school teacher and makes the most of it. She has never been seen to better advantage. Wedgwood Nowell was the malign bank clerk and Edward Wonn his scheming employer. Both gave satisfaction. Others in the cast were Claire Colwell as Alice, Margaret's sister, Tom Davis as Margaret's younger brother, Teresa Dale as her mother, W. H. Pendergast as her father, John F. Fernlock as a rich race track plunger, Anna Barton as Mrs. Gibbs, and Viola Crane as Katy O'Neill. Miss Holland will probably use the play on her coming tour.

KIRK BROWN.

Kirk Brown, whose portrait appears on the first page of this week's *Mirror*, has been touring the country for the past three years at the head of his own company under the management of J. T. Macaulay. In addition to enjoying a financial success, Mr. Brown has created a professional standing that promises him great things in the future. Among his greatest successes of the past two seasons have been *The Christian*, *The Eternal City*, *Othello*, *The Lady of Lyons* and *David Garrick*. Mr. Brown's impersonation of Othello has won the approval of not alone the theatrical going public, but some of the most exacting critics. He feels that public opinion has been with him in his experiment of presenting an exclusive repertoire of high class plays, so much so that he has gone to a greater expense in royalties for the coming season.

CENTRAL STATES GETS A NEW THEATRE.

On Nov. 12 the new Nelson Theatre at Logansport, Ind., will be opened under the management of the Central States Theatre Company. The theatre is one of the most valued holdings of the company, costing when completed \$75,000, and will play only the best attractions. The opening company has not been selected as yet, but as the applications for time are numerous Logansport will be assured of one of the best attractions on the road. The booking of the house will be handled by the various booking agencies and the Central States Theatre Company.

VAN DEN BERG TO REST.

Jose Van Den Berg, manager and conductor of the Van Den Berg Opera company, which has been at the West End Theatre, is suffering from nervous collapse as a result of overwork, and upon the advice of his physicians has gone to Gales Ferry, Conn., to rest. He will return to the city for the season's opening on Sept. 2.

RIP VAN WINKLE AT HOME.

An open air performance of *Rip Van Winkle* will be given at Palenville, near Catskill, N. Y., on Aug. 9. Palenville claims to be the original village of Falling Water of Washington Irving's story. George Ober will play Rip and Gretchen will be portrayed by Lizzie Harold Comely.

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GROWTH.

The growth of the theatre in this country in recent years, from a business viewpoint, has been considered remarkable; but whether it has developed at the same pace as other material things is doubtful.

In a statistical abstract furnished by the Government the growth of the United States in all things is shown to be amazing. The statement covers 700 pages of solid figures, and of course here cannot be more than merely suggested.

The national area has grown from less than one million square miles in 1800 to three millions at the present time, and more than half a million in addition if Alaska be included, and the population from five millions to eighty-five millions. If all now under the American flag be included, the number would reach nearly 100,000,000.

Wealth, which in 1850 was set down at seven billions of dollars, is given at 107 billions in 1904, the latest year for which figures are available; and the per capita wealth, which in 1850 was \$307, was in 1904 \$1,310. The public debt, which in 1864 was 2,675 million dollars, is now but 964 millions, and the per capita indebtedness which in 1864 was \$76.98 is now but \$11.46. The money in circulation, which in 1800 was twenty-six million dollars, in 1850 278 millions, and in 1890 973 millions, was in 1906 2,736 millions; and the per capita circulation, which in 1800 was \$5, and in 1850 \$12, was in 1906 \$32.32.

Bank deposits, for which no record is available earlier than in 1875, were in that year a trifle over two billion dollars, in 1900 seven and one-quarter billions, and in 1906 twelve and one-quarter billions. Deposits in savings banks in 1820 amounted to one million dollars, speaking in round terms; in 1850 they had reached forty-three millions, in 1875 924 millions, in 1900 two and one-third billions, and in 1906 three and one-quarter billions; while the number of depositors, which in 1820 was only 8,635, was in 1906 8,027,192.

In the matter of production and manufacture the picture of progress is equally interesting. Cotton production, which in 1800 amounted to 155,556 bales, had by 1850 reached two and one-third millions; in 1875, three and three-quarter millions; in 1900,

a little less than ten millions, and in 1906, eleven and one-third millions. Corn production, which in 1840 was 377 million bushels, touched the billion-bushel line in 1870, the two-billion-bushel mark in 1880, and in 1906 was 2,927,416,091 bushels, and may therefore be expected to cross the three-billion-bushel line in 1907. The sugar production of the United States, which amounted to less than 14,000 tons in 1825, 111,000 tons in 1850, and 270,000 tons in 1900, was in 1906 582,414 tons; beet-sugar production, which began in the "seventies," having grown from 446 tons in 1877 to 2,900 tons in 1890, 82,736 tons in 1900, and 300,317 tons in 1906. Meantime consumption grew even more rapidly, the total number of tons of sugar consumed having been 40,612 in 1822 and 2,964,013 in 1906, and the quantity consumed per capita, from a little less than nine pounds in 1822 to a little more than seventy-six pounds in 1906.

In the great manufacturing industries evidences of progress are equally apparent. The page devoted to this subject shows that the number of people employed in manufacturing has grown from less than one million in 1850 to five and one-half millions in 1905; the wages paid, from 237 million dollars in 1850 to 2,611 millions in 1905; and the value of products, from one billion dollars in 1850 to nearly fifteen billions in 1905.

Surely all these details are of great interest to those concerned in the theatre. Upon the growth of population and the means for furnishing that population with money it depends for increasing prosperity.

A NOVEL SUIT AT LAW.

AN English jury has just rendered a verdict in a novel action brought by ETHEL NEWMAN, understudy for EDNA MAY, when the latter was playing in The Belle of Mayfair, for breach of contract.

The plaintiff assumed, as she had appeared several times in Miss MAY's part during the latter's absence from the cast, that after Miss MAY retired from the stage the plaintiff was entitled to her place as star. Upon Miss MAY's retirement the management substituted PHYLLIS DARE. Miss NEWMAN declined to understudy Miss DARE, and brought action.

At the trial several questions came up. The plaintiff, upon interrogation, declared that if Miss MAY had not returned from America to resume the part in controversy she should have claimed the right to play it just the same by virtue of her place as understudy and her occasional appearances in it. Miss DARE, a very young woman, went directly from a school in France to assume Miss MAY's role. Miss NEWMAN claimed no written contract as to her function in the piece. A theatrical agent testified that the plaintiff's engagement was not in the ordinary form of that of an understudy; that it was a most extraordinary form; that it was not usual to engage understudies for the run of the piece, or to have a clause prohibiting them from playing elsewhere; that understudies were usually on a fortnight's notice. Miss NEWMAN's position on the stage was that of leading lady. She was engaged to understudy not a part, but EDNA MAY, and he only knew of one similar contract, in the case of ADA REEVE.

The defendant's counsel declared that there was no case to go to the jury; that the contract was simply to understudy the part of EDNA MAY, and it ended when the person concerned attempted to put on it the construction that she had the right to insist on playing the principal part, and declined to understudy that part if it was played by a person other than the one named. The defendant manager said an understudy had no right to claim a part when a principal retired; that the principal parts of the play were filled by well-known persons at large salaries, and the management naturally would not place the plaintiff at their head on a salary of four pounds a week. It seems that the defendant manager had remarked—to newspaper men in his office, he explained—that the plaintiff had an excellent voice and was a charming actress, and he had referred to her "opportunities." BECKENHOFM TREX, called for the defense, said that if he himself should fall ill and had an actor understudying his part at a minor salary, he should endeavor to get a substitute with the most attractive name "in order that the public might continue to come to the theatre." It was not a question of ability, but one of popularity. The understudy—whom he might possibly retain—had no right to claim the part.

The presiding judge determined that the case presented was one for the jury to consider and determine, and that it involved two questions: (1) Did the contract give the plaintiff the right to play the part; and (2) did the defendants undertake, outside the contract, that whatever the contract

might be, the plaintiff should have a right to play the part? Both questions were answered by the jury in the affirmative. They assessed the damages for plaintiff at £300.

Of course, it would require one well versed in legal matters, upon analysis of many cases and decisions, to determine the binding questions of law involved in this case, which was decided on questions of fact by the jury.

PERSONAL.



TERRY.—The memoirs of Ellen Terry, begun in the June number of *McClure's Magazine*, and discontinued after the first installment, are to be resumed in the October number. Miss Terry and the editors of the magazine having come to an understanding regarding the slight difficulties that resulted in the articles being discontinued. It is said that the D. Appleton Company, of New York, claim to have the exclusive rights in this country to Miss Terry's memoirs. The English rights are claimed by both Arthur J. Pearson and Heinemann and Company.

DOYLE.—The engagement has been announced of Sir Arthur Conan Doyle and Jean Leckie. They are to be married in September.

HELD.—Anna Held sailed for Europe on July 10 on the *Keiser Wilhelm der Grosse*. She will go directly to her home in Paris, where she expects to remain until the last week in August, returning to this country in time to open in *The Parisian Model* on Sept. 1.

ALLEN.—Viola Allen, who has been appearing on tour for thirty-one weeks in *Cymbeline*, Twelfth Night, As You Like It, School for Scandal, and other plays in her repertoire, ended her season in Duluth, Minn., last night, after having traveled more than 30,000 miles since October 1, when she began in Washington. Miss Allen will likely go abroad for the rest of the summer.

ARDEN.—Edwin Arden concluded his starring engagement at the Belasco Theatre, Washington, last Saturday. He was succeeded by Charlotte Walker as stock star, supported by Charles Arthur as leading man.

WINTER.—William Winter is preparing for Robert Mantell a stage arrangement of *Richard III* for use next season. Mr. Winter is the author of a series of prompt books of Shakespeare's tragedies used by Edwin Booth and others, but he is rearranging *Richard III* for the first time.

CLEMENS.—Samuel L. Clemens (Mark Twain) spent last Wednesday in Liverpool, on his way back home. He was given a farewell banquet by the city, and a reception, attended by 1,200 guests. He sailed for America last Saturday.

EMERY.—During the three weeks' lay-off of the Emery company, Edwin T. Emery appeared, by special arrangement, with Maud Adams, in her revival of *Rostand's L'Aiglon*, in San Francisco. George Osbourne was also specially engaged, appearing as Flambeau.

JOHNSON.—Alice Johnson has been engaged by Charles Dillingham for one of the principal roles in *The Stepchild*. She is now playing a special engagement at Elitch's Garden, Denver, with the Bellows Stock company.

GEORGE.—Grace George will end her London engagement on July 26 and sail for New York on Aug. 1. She will open her season at the Lyceum Theatre on Aug. 12. Next Spring she will make another visit to London for an indefinite stay.

NILSSON.—Carlotta Nilsson arrived in Paris last Thursday, with the intention of spending several weeks in the French capital.

WALLER.—It is reported that Lewis Waller will produce the *Squaw Man* in London next season, under the title of *The English Cowboy*. Mr. Waller, of course, will play the leading role.

CHEATHAM.—Kitty Cheatham, who has met with considerable success in London this Spring, gave a farewell recital at Stelway Hall on July 11.

CAHILL.—Marie Cahill will appear in *Marrying Mary* again this season, opening at the Broadway Theatre, Brooklyn, on Aug. 31. Eugene Cowles has been engaged for her support.

EDISS.—Connie Ediss, who has played comic roles for the last thirteen years at the Gaiety Theatre, in London, arrived in New York on July 12, on the White Star liner *Cedric*. She will begin rehearsals on Monday for *The Girl Behind the Counter*, in which Lew Fields will play next season. Some years ago Miss Ediss was in this country for an engagement of eight months.

ALEXANDER.—George Alexander made his maiden speech as a county councillor of London last week, when he pleaded for the "living statuary" of the music halls. His eloquence persuaded the council to allow the exhibitions to continue until existing contracts expire.

NEW THEATERS AND IMPROVEMENTS.

The John D. Allen Company has completed plans for a 12-story theatre and hotel building, to be erected for George B. Burch at the northeast corner of Arkansas Avenue and the Boardwalk, Atlantic City. The building will measure about 207.6 by 318.11 feet, and will be constructed of a structural steel frame, inclosed with brick and Indiana limestone trimmings. About half of the first floor will be taken up by the theatre, which will have a parquet, balcony and gallery, and a stage measuring 74.9 by 40 feet. The building will cost about \$1,500,000 and will be known as the Hotel Astor.

The new Stayview Theatre which David Belasco is building is nearing completion. Rehearsals for the new *Warfield* play will be held on its stage in August. The first performance will probably take place early in September.

Plans for Buffalo's new theatre have been submitted to Dr. Peter C. Cornell. They have not yet been accepted nor has the site thus far been chosen. It will probably be on Main Street and not far from the Star.

The corner stone of the new Virginia Theatre, Chicago, was laid on July 2. A bottle of champagne was broken over the stone by Mrs. Frank Backus. A number of theatrical people were present. It is planned to open the house about Oct. 1. The building will have three entrances. The interior will be finished in white and gold, and will be unusually beautiful.

The new ground floor theatre in Bloomington, Ind., is to be opened in September. The house has a capacity of twelve hundred and is the most beautifully constructed theatre in Southern Indiana. It was built by Caldwell and Drago, builders of the famous West Baden Hotel and the new Mary Anderson Theatre, Louisville, Ky. Bloomington is a booming city and has the State University with over 3,000 students, who attend all plays of merit. This is the first real theatre that Bloomington has ever had, and the outlook for big business is flattering. The house is owned by Robert H. Harris, who has booked some of the best for the coming season.

The Harris Grand, the new theatre now being built in Bloomington, Ind., by Robert H. Harris at a cost of \$50,000, will be opened on Sept. 6 by The Empire company. This will be one of the handsomest and most modern theatres in Indiana. The contractors who built the West Baden Springs Hotel and the Mary Anderson Theatre of Louisville, Ky., are building the Harris Grand, and are making it a thing of beauty. The entrance is of solid marble. The building is four stories high, and is heated with steam. Its seating capacity is 1,200, and the stage measures 40 x 60 feet. There is hot and cold water in each of the large commodious dressing rooms. The house will be under the direct management of Mr. Harris. Henry R. Harris will be the local manager, and Stair and Harvin New York representatives.

The Kimbell Opera House at Fort Payne, Ala., after being closed for the past two seasons, is being thoroughly renovated and redecorated and is booking first-class attractions for the coming season.

A new theatre, the Elks Opera House, was dedicated on June 17 at Silver City, N. M. The building is 50 x 100 feet, two stories in height, and is of brick and stone. Its seating capacity is about 520.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession addressed in care of THE MIRROR will be forwarded if possible.]

C. P.—Little Miss Muffet was adapted from the French and not from the German, as you suggest. Its original title was *La Femme à Papa*, and it was written by A. Hannequin. The English version was the work of James Albury, and was originally produced at the Theatre Royal, Brighton, June 19, 1882.

K. T. McL.—The all-star cast production to which you refer is probably the one of *The Rivals* which was given on May 7, 1896, at the American Theatre. W. H. Crane appeared as Sir Anthony Absolute, Robert Tabor as Captain Absolute, Joseph Holland as Faulkland, Joseph Jefferson as Bob Acres, Nat C. Goodwin as Sir Lucius O'Trigger, B. M. Holland as Mrs. Francis Wilcox as David, Mrs. John Drew as Mrs. Malaprop, Julia Marlowe as Lydia Languish, and Fanny Rice as Lucy.

CONSTANT READER.—Nordeck was first presented in New York city on May 18, 1885, with the following cast: Frank Mayo as Nordeck, Edwin Mayo as Prince Leo, George C. Boniface as Herr Fabian, H. B. Phillips as Count Marynski, Edwin Varrey as Witold, Will C. Cowper as Christopher Owicki, E. Sylvester as Frantz Vogel, Eugene F. Eberle as Radowski, Victor Harmon as Baratsowski, Emil Howe as Justin, J. H. Conly as Paul, Kathryn Kidder as Countess, Henrietta Vaders as Princess, and Stella Fenton as Margaret. We do not know whether photographs of Mr. Mayo in the title part can be had.

L. M. K., Brooklyn.—Charles Dickens, in the midst of his literary activities, wrote for the stage. His first piece was called *The Strange Gentleman*. It was a farce and was produced at the St. James Theatre on Sept. 29, 1836. It was received with great favor. The following December an opera called *The Village Coquette* was presented, and in a farce given the next March the principal actor sang a song in the character of Mr. Pickwick, which song "was written expressly for him by Bos." While Dickens did not write many plays, a number of his books have been dramatized. Dickens was an enthusiastic lover of the stage and was an amateur actor of considerable ability.

GEORGE R. HAMILTON.—A press agent, is as the name would suggest, an agent engaged to obtain publicity through the press for his employer. What is ordinarily meant by the term is, however, the theatrical press agent. He is employed by manager or actor and his duties are mainly to get into print the name of attraction or actress or actor in a way to cause general public interest. This he does by invention of stories, bits of news gossip and a thousand and one devices which are limited only by the ingenuity of the man. There are in addition, however, other press agents, such as press agents of hotels, banks, etc. The average players do not carry their own press agents along with them, though many have press agents who direct their publicity from a center like New York. 2. A dramatic critic is supposed to be a person of authority and training in the drama who, by reason of critical faculty, is capable of judging fairly and keenly the merits and demerits of a play. He is engaged and paid by the newspaper or magazine for which he writes. He usually writes for but one paper, though several New York critics in addition write for magazines or send out a syndicate letter. 3. Abraham Hummel was convicted upon the charge of subornation of perjury. His sentence was for a term of one year.

CURRENT AMUSEMENTS.

Week ending July 20.

AMBIAL GARDEN.—George M. Cohen in *The Honey-mooners*—7th week—37 to 42 times.
ALHAMBRA.—Vandeville.
CARINO.—Fanchon and Fred—8th week—43 to 70 times.
GARRICK.—Closed July 12.
HARLEM OPERA HOUSE.—Stock co. in *The District Attorney*.
HERALD SQUARE.—Eddie Foy in *The Orchid*—18th week—112 to 120 times.
HURTIG AND SEAMON'S BOOP.—Vandeville.
JARDIN DE PARIS.—Vandeville—*The Polka of 1907* 7 to 13 times.
KEITH & PROCTOR'S UNION SQUARE.—Vandeville.
KEITH & PROCTOR'S 212 STREET.—Vandeville.
KEITH & PROCTOR'S FIFTH AVENUE.—Stock company in *His Majesty and the Maid*.
KEITH & PROCTOR'S 125TH STREET.—Vandeville.
MADISON SQUARE BOOP.—The Maid and the Mill—4th week—24 to 30 times.
PARADISE BOOP.—Vandeville.
PASTOR'S BOOP.—Vandeville.
SAVOY.—*The Man of the Hour*—33d week—200 to 257 times.
VICTORIA.—Vandeville—Matinees.

THE USHER



There has been an investigation of the cheap theatres and amusement resorts in Chicago, instigated by the settlement workers, and aided by various social reform bodies in that community.

It was found that Chicago has 116 five-cent theatres, sixteen ten-cent vaudeville houses, and about a score of the penny arcades.

It was not intended to do away with any class of these resorts, but to "regulate" them so that nothing objectionable should be offered to their patrons.

Even the settlement workers in Chicago have declared that "the five-cent theatre has come to stay," and believing this, Jane Addams, prominent in that field of labor, has opened, on South Halsted Street, a five-cent theatre for moving pictures, under settlement auspices. This is in operation from 6 to 11 p. m., and all day Saturday and Sunday. It has an electric sign over the door, and a "barber" in front to induce patronage. It is announced that in this place "only attractive, amusing, edifying and moral pictures will be shown."

It is probable that these cheaper amusement places attract a multitude of persons who never would think of attending a regular theatre, mainly because they have not the money needed. A five-cent "theatre," showing moving pictures of an "attractive, amusing, edifying and moral" nature, certainly can do no one moral harm, and may entertain the class that visits it. The only drawback to it would be physical, for moving pictures, too frequently indulged in, must be good for the vocations of the oculist and the optician. They are bad for the eyes.

In New York, up to within a very short time, the five-cent theatres were multiplying amazingly, in all sections of the city. Stores vacant for long periods were seized by thrifty persons, who at once began to turn them into "theatres." It was a growing—and probably a very profitable—industry. But the Chief of Police declared them a menace to the young, and scores of them have been closed by the proper authorities.

The theatre has some novel uses these days. The Mison has chronicled the employment of vaudeville artists in political campaigns—a wise measure of relief against the monotony of modern oratory—and now the federal Government purposes to erect and equip theatres in the zone of the Panama Canal, to keep the men employed on that great work from growing to the point of homesickness for the amusement devices of metropolitan centres.

The stage is invaded, too, from time to time, by persons who think to turn notoriety to profitable account. There have been melodramas, also, in which professional burglars and pugilists have shown their sinister and muscular cleverness. And a political party of small numbers, during the last Presidential campaign, organized theatrical companies to appear in the West in plays propagating its doctrines, although the election went the other way.

Now a man convicted of bank-wrecking, in Vermont, after serving his term in prison, purposes to appear as the hero of a drama, written by himself, to prove his own innocence and fix guilt upon those whom he blames for his misfortune.

The theatre is a refuge for the unfortunate in many fields; a resort for those who would profit from their own misdoings; an arena in which cranks and strange persons, having no other, may disport themselves. But it all resolves to the fact that the theatre, while it fills its legitimate function for normal persons and as an artistic institution, must also cater to a vast number of persons who are not normal. For such persons abnormalities are always to be found.

The Atlanta Journal, in humorous melancholy, thus suggests lacks or impossibilities in the project to form a menagerie trust:

But there are some animals which we cannot think of as being in the trust. The octopus, for instance—if we may be permitted to regard him as an animal—is he to be made the integral part of a trust, whereas for so many proud years he has been the very insignia, the sign and seal of trusts themselves? What a humiliating position it is to place the tentacled monster in. It is worse than muzzling the ox that treadeth out the corn. It is like converting a battleship into a mud scow. And the Tammany tiger, has that beautifully trained animal, also, been included in the trust? The combination certainly could not be complete without him, and yet it is difficult to conceive the noble animal hitched to the chariot of Mammon and driven to make a plutocratic holiday. The Dapple of Democracy, the ass of caricature, has he, too, been taken into the combine, mayhap along with the Republican

Jumbo? Verily, he has been wounded in the house of his friends if those to whom he bent his neck (in the case of the donkey) or bowed the knee (in the case of the elephant) have betrayed him into bondage, syndicated and combined him and labeled him as the Cosmopolitan Menagerie Company, Limited.

And yet, joking aside, a menagerie containing the only domesticated wild animals possible to be seen by man would draw the multitude.

The Fife Lake (Mich.) Monitor says of "The Theatre Pest":

Any one who can attend an extra good entertainment and sit and shuck peanuts or carry on a conversation through the most enjoyable parts of the programme ought to stay at home with the family cat. It would greatly please those of the audience who care to listen.

A wholesome truth newly and attractively presented. But hard on the cat.

NEW COMPANY FOR WRIGHT LORIMER.

Articles of agreement were signed last Saturday providing for the incorporation under the laws of the State of New York of the Shipman-De Mille Company, with a capital of \$150,000. This corporation has been formed by Mrs. H. C. De Mille, Ernest Shipman and two prominent men whose names are withheld. The purpose of the company is to establish Wright Lorimer as a producing manager. Mr. Lorimer has severed his business relations with William A. Brady and in the future he will continue in the field which he so successfully entered five years ago with his production *The Shepherd King*.

The first undertaking of the new company will be to offer Mr. Lorimer in his new play, *The Quickends*, an emotional psychological drama by Alfred Ramsey and Rudolph de Cordova. In this, as in all new productions to be made, Mr. Lorimer will be in the position of managing director, and in all of his efforts in the field of dramatic art he will have the complete co-operation of the officers and directors of the new organization.

The *Shepherd King* will also be sent on tour under the direction of the Shipman-De Mille Company, with Carl Eckstrom in Mr. Lorimer's original part of David, and new productions will be made from time to time. The names of the officers and directors will be announced later, but Mrs. De Mille and Mr. Shipman will develop their best energies to the affairs of the company from the beginning. Mrs. De Mille has been most successful in her work of representing dramatic writers, and Ernest Shipman has achieved a prominent position in the theatrical world through his direction of such stars as Mary Shaw, Herbert Kalcey, Effie Shannon, and Roselle Knott.

PLANS OF OTIS SKINNER.

Otis Skinner sailed Saturday morning on the *Caledonia* for a brief outing in Scotland and England. After enjoying some salmon fishing with friends in Scotland, he will go direct to Devonshire, where he will be joined by Mrs. Skinner, and then after a few weeks as the guest of Thomas Hardy, the English novelist, they will visit some of the remote nooks of Cornwall.

Mr. Skinner's plans for the coming season have been completed to the entire satisfaction of himself and his manager, Joseph Buckley. Last Friday they received the manuscript of the *Theatre Antoine* success, *La Rabouilleuse*, which has been chosen as the vehicle for Mr. Skinner's use of the coming season. The central character is that of a romantic adventurer who fought under Napoleon and figures in an intrigue that is altogether novel and exciting. The choice of this play is regarded as most fortunate, inasmuch as the character of the Napoleonic dare-devil promises to fit Mr. Skinner like a glove. In all his experience in romantic roles he considers it the best from the picturesque and dramatic viewpoint that he has ever been called upon to portray.

La Rabouilleuse was originally produced at the Odéon in Paris in 1903, and as it is conceived and written in an essentially modern spirit it was revived the past season at the *Theatre Antoine*, where it ran for three months with even greater success than on its first representation at the Odéon. Mr. Skinner has himself hit upon a striking English title for the play which he will submit to Mr. Frohman while abroad. His season will open early in September, and his first New York appearance in the play will be decided upon by Mr. Frohman.

PLANS FOR SOUSA'S BAND.

A busy season has been mapped out for John Philip Sousa and his band, beginning with their seventh annual appearance at Willow Grove Park, near Philadelphia, Pa., on Aug. 10. This engagement continues twenty-four days, or until Sept. 2. On Sept. 3 will begin the organization's eleventh annual engagement at the West-end Pennsylvania Exposition, Pittsburgh, Pa., ending on Sept. 20, when the route leads to Mitchell, S. D., for a week of concerts at the Corn Belt Exposition.

From Mitchell the itinerary continues to the Pacific Coast, then back to New York for a Christmas-tide concert at the Hippodrome on Dec. 15. Then follow two weeks of rest over the holidays, or until Jan. 5, when a second tour begins that will carry the band through the New England States, southward to New Orleans and northward again to New York city for a closing concert at the Hippodrome on Feb. 23.

This will be the Sousa Band's thirty-first seasonal tour and its eighth time across the continent, making a total of more than 7,500 concerts, given in 900 different cities, since the band's organization on Aug. 1, 1892.

ANNOUNCEMENTS OF THE FRIARS.

The next regular meeting of the Friars will be held at Keen's Chop House on July 12 at 10.30 p. m. A special meeting will be held at the same place and hour on Aug. 9 for the purpose of acting on the proposition of incorporating a club in pursuance of section 5 of the membership law. The action of members upon such resolution will then be had. The question to be put before the meeting reads: "Resolved, That the directors of the Friars' Club be authorized and directed to incorporate such club pursuant to section 5 of the membership corporation law, and to execute and file certificate, and take such other and further steps as may be proper and necessary therefor." The next meeting of the Board of Governors will be held in the office of George W. Sammis in Herald Square Theatre on July 16, at 1 p. m.

BRADY SECURES PLAYS.

William A. Brady has obtained for Grace George an option on Madame Réjane's Autumn production for both American and English rights. He has also arranged with Hall Caine for the American production of *The Bondman*, with Wilton Lackaye in the principal role. A new Sardou play for Lackaye and the next Drury Lane melodrama, *The Sims of Society*, are also in his list.

A FAMOUS DANCER DEAD.

Announcement comes from Paris of the death in that city of Clodche, famous for years as an eccentric dancer. He was long well known on the stage, but he spent all his money. For the last few years he has been keeping a small restaurant on L'île Adam.

GEORGE TYLER RETURNING.

George Tyler, general manager for Liebster and Company, will sail for New York on the *Deutschland*, arriving here on July 10. Mr. Tyler has been abroad since early Spring.

REFLECTIONS



Richard Allen, a picture of whom is printed above, has been prominent upon the stage for several years. He has appeared in stock and in the principal roles of many strong plays. His most recent success has been, however, his appearance in London in the presentation of Mrs. Wiggs of the Cabbage Patch. As H. Humberdunk Jones, the marriage broker, his work won notice from practically every critic and applause from every audience. Mr. Allen appeared for eight weeks with the above company. Last season he was seen in *The College Widow*, in which he played Jack Larrabee, the football coach. The season before he was with James O'Neill. He is now on a trip over the Continent, embracing Paris, Berlin, Vienna, Venice, Florence and Rome. He will sail from Naples on July 13, and is due to arrive in New York July 26. Of splendid stage presence, Mr. Allen adds thereto histrionic skill and ability which combine to make him an actor of unusual personality and talent.

George Arliss, Edna Wallace Hopper and Rowland Buckstone were passengers on the *St. Louis* for England last Saturday. All three will return early in the Fall, Mr. Arliss to join Mrs. Fiske and Mr. Buckstone to play *Sancho Panza* to E. H. Sothern's *Don Quixote*.

The Man of the Hour company which is to appear on the Pacific Coast, will make a big jump when it goes from Atlantic City to San Francisco, where it opens on Aug. 18. Twelve performances will, however, be given before the trip, in order that the organization may be perfect before beginning its tour.

It is now said that Wilton Lackaye will appear in a version of Eugene Brieux's play, *The Red Robe*. This piece has been widely given throughout Europe. Some performances in German were seen here when it was acted by Bonenthal, Bonn and Helene Odillon. It is proposed to do more than merely translate this play for Mr. Lackaye's use. The adaptation will be so thorough that only the structure and ethical argument will be retained.

Lottie Alter was a passenger on the *Majestic* last week on the way to London to join the company presenting Mrs. Wiggs of the Cabbage Patch. She is cast for Lovey Mary, the part originally played by Mabel Taliaferro.

It has been definitely settled that Grace George will return to London next Spring in a new play. She will appear in one of Charles Frohman's theatres.

Joseph E. Grismer and Phoebe Davis have made a dramatization of Bret Harte's story, "Two Men of Sandy Bar." A play based on this same story was used many years ago by William H. Crane and Stuart Robson.

The tour of The Lost Trail will commence on Sept. 18 at Paterson, N. J., and extend for forty weeks. The piece will be staged and produced under the personal direction of the author, Anthony E. Willis, while George H. Thomas will be in advance and John Grey stage manager. The production will be new and complete from curtain line to back wall.

Henry C. Mortimer opened a four weeks' engagement with Bishop's Players, Oakland, Cal., on July 8, appearing his first week as Sir Christopher Deering in *The Liars*. On Aug. 5 he will sail for New York on the Pacific Mail steamer *San José*, making connections via Panama and Colon.

Richard Stirling and David Todd, who went to London with Robert Edeson in *Strongheart*, have been engaged by Cyril Maude and are playing with him at the Playhouse in The Earl of Pawtucket, Mr. Stirling being Mr. Maude's leading man.

W. J. Winterburn, the Chicago theatrical printer, is now in the East with Mrs. Winterburn on his yearly Summer visit.

Jeannette Lowrie will appear in a new musical comedy in September.

Cohan and Harris have sold the touring rights of *The Honeycreepers* to Jack Welch and Francis Hope.

Rehearsals of *The Lady from Lane* began at the Lyric Theatre yesterday with Lewis Hooper in charge of the music and Thomas A. Wise directing the dialogue. The play will open at Atlantic City on Aug. 12 and come to the Lyric on Aug. 19. In the cast will be Truly Shattuck, George Lawrence, Ida Hawley, and Robert Peyton Carter.

Mr. and Mrs. Scott Seaton, of San Francisco, are at the St. Margaret, 129 West Forty-seventh Street, New York.

Bessie McCoy sailed for Europe on the *St. Louis* Saturday to visit London and Paris before returning to join The Spring Chicken early in September.

George Ferren, a law clerk, was arrested for the fourth time Saturday on the charge of impersonating John K. Bimberg, a brother of M. R. Bimberg, the theatre builder. Ferren is alleged to have carried his impersonations to the point of getting checks cashed and consuming food on Bimberg's credit.

Kyrle Bellow and Frank Connors arrived in Paris Sunday after a tour of Europe. Mr. Bellow left on Monday for London and will soon return to New York for rehearsals.

Clara Clemens, daughter of Samuel L. Clemens (Mark Twain) has taken up a temporary residence in Boston, where she is studying music.

Edna May (Mrs. Oscar Lewisohn) has been chosen queen of the Ka-Noo-No Carnival to be held in Syracuse, N. Y., in September.

Frances Golden Fuller has been re-engaged to play the child in *Salome* Jane next season.

Mrs. E. D. Price (Catherine Countess), who has been spending some time at Atlantic City, has returned to New York.

Twenty English dancing girls, to be presented in three of A. H. Woods' melodramas, arrived in New York Sunday. Their names are Maude Clothier, Bertha Moore, Julia Harris, Elsie Parker, Poppy Senda, Ethel Stanton, Mabel Milsted, Amy Anderson, Florence Warner, Millie Challa, Gladys Osborne, Millie Williams, Florence Melville, Edna Conway, Lillian Franklin, Gladys Carney, Chumme Sargent, and Mamie Emerald.

THE STOCK COMPANIES.

Notes of the Activities of Many Organizations Throughout the Country.

M. F. Ryan was called upon suddenly to play the part of Lucius Parsons in *How Heart*, and Broken at the National Theatre Stock company in Rochester, N. Y., last week. His interpretation was much praised.

While playing a special engagement with the Corse Payton Stock company in Brooklyn recently, Gertrude Dion Magill was engaged for the Baker Stock company, of Rochester, N. Y. She has scored a great success.

John McMurtrie, juvenile with the Hunter-Bradford Players, will close a ten weeks' engagement on July 20, after which he will be in New York negotiating for a winter engagement.

Edwin T. Emery produced Mrs. Warren's Profession at San Francisco on June 24, with a special cast, including Alice Douven, Bert Warner, Joseph Daily, Ella Wilson and Fred G. Brown. Mr. Emery appearing in Arnold Daly's original part of Frank Gardner.

J. J. Fitz Simmons has been engaged for juvenile roles in the Bush Temple Stock company, Chicago.

Edwin L. Barker, general manager of the Holbrook-Barker Company, a Chicago theatrical firm that has secured the Bush Temple Theatre of that city for a term of years beginning Sept. 1, has been in New York city the past two weeks. He is engaging his company and is looking after other details. Adelaide Kelm will be featured, and she will be supported by the best organization obtainable. During the season several new productions will be made. Before opening the theatre will be redecorated and carpeted and the seating capacity will be enlarged. The orchestra will be under the directorship of Philip Lahey.

Lucia Moore, who has been successful playing leading roles with the Orpheum Stock, closes with that organization on July 29 and will return to New York. Miss Moore has held many excellent stock engagements, but hopes to arrange for a contract with some New York production for next season.

Frank D. Craig recently closed a successful season with the George W. Scott Stock company.

Leslie Bingham, the clever and talented ingenu who has been called a pocket edition of Maxine Elliott in looks and Leslie Carter in ability, recently finished a special engagement in Toledo before going to Peak's Island for the Summer. It is told of her that while on the train coming to New York she was seated opposite a young man with a crying baby in his arms. The little mother in her coat and cloak it very long, so she crossed the aisle and said: "Young man, give me that baby." After a few deft touches and a little cooling she had the baby sweetly sleeping (Miss Bingham's cooling would entrance any one) and every one in the car voted her a dear and a special agent of Providence. She is playing in stock this Summer at the Gem Theatre, Peak's Island, and is a prime favorite with the audiences, to whom she goes nightly.

Virginia Drew Treacott thinks there are limitations to the extent to which realism should go on the stage. At least she is reported to have drawn the line at the handling of live reptiles. In Kansas City recently, where she is playing in stock, Manager McDowell requested her to handle a live snake in the closing scene of *Antony and Cleopatra*, but Miss Treacott rebelled. She declared a property reptile was good enough for her.

The Barry-Burke Stock company, at the Hathaway Theatre, New Bedford, Mass., has been meeting with great success, and will continue indefinitely. Mr. Barry states that the stock will be seen in the same house again next Summer. The company is headed by Florence Hamilton and plays of the higher class, such as *Da Barry*, are being produced.

Earl Burgess and Mrs. Burgess (Emma Bunting) have returned from Seattle, where Burgess and Himmelman have established an Earl Burgess Stock company. Mr. Burgess states that the success of the stock company has been phenomenal. As previously announced in *The Mirror*, it opened to attendance that broke the record of the house, and each week since then has witnessed a substantial increase.

Hamlet was presented by Katherine Rober's Stock company at the Bantable Theatre, Syracuse, last week, Leander Blandin playing the Prince and Miss Rober appearing as Ophelia. The local newspapers were high in their praise of Mr. Blandin's interpretation of the role and of the general excellence of the company.

The J. Frank Burke stock is now in the fifteenth week of its third Summer season at Shedy's Theatre, Fall River, Mass., many of its members having been there all three seasons. The heavy business done by this organization proves its popularity beyond all doubt. Manager Barry is in New York at present strengthening the company and making many improvements preparatory to the opening in New Orleans, where the company will be permanently located during the season of 1907-08. A number of the old members will be retained. J. Frank Burke will doubtless endeavor himself to the hearts of the New Orleans public as he has in Fall River. Lillian Beyer will renew her popularity, and Bert Walter, it is expected, will check a favorite comedian in the Crescent City. The theatre which will become the home of the J. Frank Burke Stock company in New Orleans has been renamed the Dauphine by Mr. Greenwall, and John W. Barry will be the sole manager.

TO PRODUCE A NEW NOODY PLAY.

Donald Robertson, director of the dramatic department of the Cosmopolitan School of Chicago, is in New York for a few days. Mr. Robertson will open with his own company at Barnum's Theatre, Chicago, on Sept. 2, in a new play by William Vaughn Moody. Mr. Robertson also controls the rights to a new play by Caryle Young E. entitled *A Night in Ivignon*, which is promised an early production. He will continue in his capacity as director of the Cosmopolitan School.

A DANCER'S CHALLENGE.

La Petite Adelaide, the clever toe dancer who appears in a special dance number with Eddie Foy in *The Orchid*, has issued a challenge to all dancers to meet her in open competition to sustain the assertion of her managers that she is "the world's greatest toe dancer." The management of *The Orchid* will provide a beautiful cup for the winner of the contest, which will take place in the Herald Square Theatre.

THE GOLDEN GATE CLUB.

The Golden Gate Professional Club held its second meeting at the studio of Caro Roma on Sunday night. The membership, all natives of California, now numbers fifty-six, and includes Blanche Bates, Maude Adams, Mrs. Beaumont Newhall, Gavan D. High, Carol Cruise, Kate Mahen, Truly Shattuck, Dorothy Rosemore, Caro Roma, Melville Ellis, Edith S. Tupper, and Roy Lorraine.

TO REPLACE A BURNED THEATRE.

The Academy of Music, Danville, Va., which was burned several years ago, is now in course of reconstruction, and will be ready for business in September or October. It will be under the management of S. A. Schloss.

ENGAGED A JAPANESE TRAGEDIAN.

Arnold Daly has engaged Madame Hanakon, a Japanese tragedian, who has been appearing in Paris, for a series of performances at the Berkeley Lyceum next season.

If your route is through Kansas, then book Anthony, pop. 3,000, second best house in the State, good show town, five railroads.

TELEGRAPHIC NEWS

CHICAGO

Poor John a Hit—The Chorus Lady Continues
—Plays for the Fall.

Chicago, July 19.—Poor John, "an original fantastic comedy," by Harry and Edward Pantalon, authors of *Niobe* and *Erminie*, was revealed at the Studebaker last week with Richard Golden in the title role. The story was fantastic, but the resultant comedy was good enough to make the audience satisfied, evidently to have had its intelligence discredited. It requires a great effort of the imagination to see how an old Yankee inventor, even under great mental strain, could mistake a tall business man, dropping in suddenly in the late evening, when the lamp-light is low, for *Mephisto*. The caller looked like Satan and came in through a large window, opening down to the floor, instead of the door. And the caller did not knock. Just before he entered the old inventor was reading something in a newspaper which prepared his and the audience's mind for the impending sudden visit. The visitor produced a contract for the inventor's secret dye formula, and Poor John, thinking him the devil, took it for a contract to sell his soul in exchange for the powerful aid of the Prince of Hades in getting even with a skinflint who is about to sell him out of house and home. The inventor also desired to rescue his daughter from poverty. He also wished to make it hot for his second wife, a hard-visaged creature who was leaving him because his money was gone. The inventor signed the document and the first act closed. During the rest of the play, until the last moments, he believed himself in league with Satan, and confidently expected him at six in the evening, when the mysterious caller said he would return. Wit, humor and comedy situations made possible by the impossible incident of the first act climax, filled the second and third acts pleasantly. The interest was held closely, and laughter was frequently evoked. The identity of the caller was, of course, made known at last, and there was a happy ending. The rest of the play is not out of the ordinary. The scenes of the three acts were all in the parlor at the inventor's home. The time was from the evening of the strange mistake to six the next evening. The locale was a small manufacturing town in Rhode Island. Richard Golden as Hake, the inventor, played the old Yankee in his characteristic manner. This suited the part well, for the comedy purpose, and Mr. Golden succeeded in making it a creditable character creation, with the serious situations nicely and sincerely done. Adelaide Manola as Hake's young daughter, was sweetly ingenuous. Her sentiment was right and true, and all her scenes, none very big, were deftly and completely accomplished. Sarah McVickar as the second wife, as unlovely a part as was ever put into a play, was distinctly clever. Stephen Wright's Vennamy, the loan shark, was an excellent character depiction, thoroughly well sustained. Gertrude Swiggert as the "help" was responsible for many of the laughs. Ruth Allen as the woman commercial salesman, known as the siren, was gracefully insinuating and looked the part. Charles Riegel as William Nichol, the manufacturer mistaken for Satan, looked the part and played it with ease and strength. Martin G. Brown as the hotel clerk, Henry Kenne as the foreman of the dye works, John Hughes as Meyrick and William Lawrence as the officer completed the cast. The production has received some good notices, but the "fantastic" flavor seems to have been very distasteful to at least one reviewer. Engrafting a farce idea upon a comedy stem may be expected to offend people sensitive to the congruous.

The Chorus Lady, as imitated by Rose Stahl, is still drawing big Midsummer houses at Powers, and there is discernible no variation of the nicely judged, finished and exceedingly effective role as played by this new star. The company from star to the littlest girl is one of the most thoroughly capable and satisfactory sent here in recent seasons. Eva Denison as Nora, Wilfred Lucas as Dan, Amy Lee as the wardrobe woman, Alice Leigh as Mrs. O'Brien, and Giles Shine as Patrick O'Brien continue to give admirably, distinct and rational depictions of real characters.

H. B. Mathews is acting as dramatic editor of *The Examiner*, in place of Frank N. Finnegan, who has deserted to baseball.

The professional matinee of *The Man of the Hour* at the Illinois filled the theatre. The play evidently made a deep and fine impression. The entire company excelled itself. Orrin Johnson looked and acted the ideal leading man, doing every little thing with the skill and finish of an artist.

John J. Garrity, recently manager of *The Time*, the *Place* and the *Girl* in Boston for the Askin-Singer company, was called to Chicago by Harry Askin last week and sent out with the Ezra Kendall company.

Dr. Freeman, formerly manager of the Haymarket, has become the general manager of Harry Davis' enterprises, with headquarters at Pittsburgh.

Adelaide Keim is to be the leading woman of *The Players* at the Bush Temple under its new management the coming season. The new lessees, Holbrook and Barker, had secured the theatre for a term of years after the coming season, which was included in the old lease, but arrangements were made to take over the house at once.

Lem Parker, Chicago's prolific playwright, returned from New York last week to help rehearse *The Candy Kid* at the Alhambra. Two other plays of his will be produced here simultaneously the week of Aug. 4 by W. F. Mann—*Shadowed by Three* and *Tempest and Sunshine*. Mr. Parker wrote and leased in New York last winter for the new season several melodramas for Vance and Sullivan.

George Klimt came in from his Summer retreat and took up the preparations for his several productions of the new season. Mr. Klimt has deserted the footlights for the front of the house.

Ashley Miller and Ethel Browning, at the Bush Temple in the stock several seasons ago, have signed with Ezra Kendall for this season.

Eugene Moore in preparing for his second starring tour in the Edwin Milton Royle play, *My Boy Jack*, recalls that when he started on his first starring tour in Monte Cristo kind friends gave him six weeks to remain out. He stayed out forty-one, and came home with a fine and profitable experience to contemplate.

Manager Sam Gerson, of the Whitney, gave the members of *The Knight* for a Day com-

pany a very enjoyable lake excursion to Waukegan and return last week.

Charles T. K. Miller, formerly a dramatic editor and now a theatrical manager, is in charge of Brewster's Millions at the Colonial. Manager Fred Eberhart, of the Grand Northern, has gone East on an extensive automobile trip with a party of four prominent Chicagoans.

Ezra Kendall and his Swell Elegant Jones company, after rehearsing on the Grand Opera House stage for a fortnight, left Saturday to open the season at the Grand, Ogden, on July 15. After playing Salt Lake Mr. Kendall and company will go to the Van Ness, San Francisco, for two weeks. The new production of George Ade's play will be made at Seattle.

Bookings at the Columbus for the new season include *The Cat and the Fiddle*, *The Original Mr. Cohen*, *Bedford's Hope*, *Tempest and Sunshine*, *Suraba*, *His Last Dollar* and *Eight Bells*. Theatre will be open forty-two weeks.

Daniel Frauman will be in the city this week to see *The Boys of Company B* at the Garrick.

Manager Fred Conrad, of Eugene Moore's starring tour, has discovered that Edwin Milton Royle's play, *Friends*, which Mr. Conrad has secured exclusively for four years, is being played in Michigan by certain persons, and he has engaged a lawyer to prosecute under the United States laws.

Harry Davis, last season ahead of Maxine Elliott, has been engaged as manager of *The Chorus Lady* in place of Maynard Wayne, who has gone to Prince Edward's Island for his vacation.

Several big spectacular productions, with bands, are announced for next season by David Bechler, in charge of the band booking department of the Western Vaudeville Association. These productions are to be similar to circus spectacles and require bands of twenty-five pieces. They will be booked over the same routes as bands.

Manager Harry Franklin, of the Summer stock at the Bush Temple will produce *The Face in the Moonlight*, following *Sapho*.

Manager Lindsay, last season with *The District Leader*, is preparing to star Mabel McCane in *The Girl Over There* this season. It is a Western play with music.

Manager Herbert Duce, of the Garrick, is rewriting Rida Johnson Young's first play, *Lord Byron*.

Manager James M. House, of the Sterling Dramatic company, was in town last week making engagements for the Summer and the regular seasons.

Richard C. Maddox, of Nettie the Newgirl company last season, will create the Dutch comedy part in *The Candy Kid*.

The opening of the Alhambra season yesterday with *A Thoroughbred Tramp*, and the Bijou with *An Aristocratic Tramp*, drew good houses. The new season in Chicago may now be regarded as commenced.

Ethel Norris, recently leading woman of the stock at St. Jo. Mo., has returned to Chicago for a vaudeville engagement.

George Dayton will play the heavy in *The Original Cohen*.

Walter K. Hill, formerly Chicago representative of the New York *Clipper*, reappeared in town last week as the contracting press representative of Buffalo Bill. The Wild West Show will be here one week, beginning on July 22, at Drexel and Sixty-third Streets, and half a week each at Harrison and Loomis and Racine and Addison. Major John M. Burke is due to-day.

Punch Wheeler has transferred his talents to the Great Sells Shows, which will be the first American circus in Panama. The tropical tour will include St. Kitts, Martinique, Bermudas, Barbados, Haiti, Bahamas, Porto Rico, and the Mosquito Coast.

A gala performance in honor of the Crown Prince of Sweden will be given by the Swedish Dramatic Society in the Garrick, early in the Fall.

Sam Morris, former manager of the Avenue, has adapted an operetta, called *Toyland*, from the German. It will be produced soon by a Chicago firm.

William Ricciardi, of David Warfield's company, has been engaged by Harry Askin for one of *The Time*, the *Place* and the *Girl* companies.

The Pekin Theatre's success has led to the organization of a company to establish other theatres with colored stocks in various large cities. Kansas City, Memphis, New Orleans, and Omaha, Denver, and St. Louis are named.

O. L. Hall, dramatic editor of the *Evening Journal*, announces that Florence Ziegfeld wants to engage John Slavin to take the place of Charles Bigelow in the Anna Held company.

The Man From Mexico, billed at the Bush Temple as "the comedy that made Willie Collier famous," kept the audiences tittering, giggling or laughing most of the time last week. George Farren did Fitzhugh with a surprisingly good supply of comedy business for a dignified leading man. Mabel Montgomery was ingratiating as usual in the part of Clementina. Earl Stirling was excellent as Schmidt, giving an unusually complete and well sustained characterization. Joseph Sullivan loomed large and vigorous as the warden, and played it popularly. Frank Dennithorne did Dauntwell well, and Lloyd Ingraham made a definite, effective character study of the deputy sheriff. Ogden Wight did Farrar in his usual brisk and clever manner, and Elizabeth Goodall was a prepossessing Sallie. Wilson Reynolds was good as the colonel.

Martin Bowers has signed for his fifth season in the title role of *Hans Hanson*.

George Hart has been engaged for Scott and Raynor's new musical comedy, *Ma's New Husband*.

Percy Hammond, the *Post* critic, sent home an English roast from London—a review of *The Girls of Gottenburg*. He says the production is a canny one, and seems to be doing what he can to can it.

William Norris was in the city last week consulting with George Barr McCutcheon, author of Brewster's Millions, about his comedy, *The Flyers*.

Grace George will play *Divorçons* at the Grand Opera House, here, and *Ibsen's The Lady from the Sea* several times.

Rosa Grunberg and Emma Messner, light opera stars from the Oscar Theatre, Stockholm, Sweden, will be seen at Powers' on July 21 in a production by the Swedish Theatrical company.

Anna Karenina will be an early Fall attraction at the Garrick, with Virginia Harned in the title role.

The La Salle will reopen on Aug. 17, with the new Hough and Adams musical play, *The Girl Question*.

Victor Moore, in *Kid Burns, Esq.*, will open the Fall season at the Colonial.

James Durkin will be the leading man of the first stock company at the New College

Theatre, and Louise Ripley will be the leading woman. The season is to open on Aug. 25.

Dave Seymour, manager of numerous successful productions in the last several seasons, keeps sending to this office, in the hot city, tantalizing pictures of Saratoga, with its cool, seductive porches and leafy streets, and of "nice for summer" spots and watering places in the Adirondacks. Mr. Seymour is having a fine trip and his moving pictures are appreciated.

Next season will bring numerous changes in Chicago theatrical conditions. The syndicate will tighten its hold on the downtown theatrical patronage at dramatic houses by the addition of the Studebaker and the Auditorium. There will be four vaudeville theatres instead of three, and a new stock company (at the College Theatre). There will be a new musical comedy house on the West Side, at Madison and Halsted, besides the new burlesque house now building (Green and West Madison), and there will be a large number of musical comedies in the Academy. A new vaudeville house, booked by the Western Vaudeville Association, will be opened on State Street, near Monroe (the Lyric).

Grace Mortimer, a young Chicago vocalist, who recently made her debut as a soloist with Krell's band at the Coliseum, has been engaged to sing prima donna roles with the musical stock company at the College Theatre. She will make her first appearance with the company as *Serpolette* in the *Chimes of Normandy*.

Laura Howe, whose "Dresden dolls" have been an artistic and popular success, has returned from New Orleans for the Summer.

Lorin J. Howard has succeeded to the dramatic and play agency of W. T. Gaskill, and has been doing a big business lately. He has merged the business of the old firm of Howard and Doyle with his new acquisition. He will continue to conduct Howard's Theatre, which will open for the new season Sept. 1.

Billy Marble and Ella Marble have returned after a Spring and Summer tour on the Wells-Dunne-Harlan circuit in Down Mobile, the James D. Barton production, closing at Norfolk. Mr. and Mrs. Marble have signed with W. F. Mann for his big production of *Shadowed by Three* next season.

The People's Theatre stock season will begin on Aug. 25. Frank Bel Beals, who has been the stage director for two seasons, has been promoted to manager. Marie Nelson will remain as leading woman, but a leading man has not yet been engaged.

Felix Fantus, a young Chicagoan who has met with unusual success in the dramatic field, and was last season with Al. Wilson, has been engaged by B. C. Whitney for next season. He will play either *Marcelin*, the Frenchman, in *A Knight for a Day*, or *Macaroni in Piff! Paff! Puff!* Mr. Fantus has been playing *Marcelin* at the Whitney, making an excellent impression the first time, although he had had only a reading with the stage director.

Toby Lyons has begun rehearsals here for his first starring tour in *The Yankee Regent*, whose season will begin at Toledo on Aug. 11. Mr. Lyons, referring to the hit he made in the detective-by-mail part in *The Mills of the Gods* at the Astor, New York, recalled that he had reasons to enjoy the success keenly. One of them was that not many seasons ago he was omitted from *The Isle of Spice* cast when the comedy went into New York, because "a New York cast was wanted." Ben Jerome, composer of *The Yankee Regent*, has written a new song, which Mr. Lyons will feature during the tour.

Bertha Shalik will be the prima donna of *The Yankee Regent* company.

The La Salle company for the new production will include Cecil Lean, Florence Holbrook, George Drew Mendum, William Robinson, Mart Lorenz, Arthur Saunders, of the old company, and Leon Kohlmar, formerly with Dave Warfield; Frances Demarest, a Savage soprano; Eileen Foster, formerly with Clara Bloodgood; Tell Taylor, and others. Ned Wayburn is to conduct the rehearsals, beginning to-day.

Ed Clifford entertained a number of theatrical friends on his new yacht in the harbor. His partner, Ed Rowland, has taken to automobiling.

Harry Askin left in his automobile for an overland trip to New York city early Saturday morning. He was accompanied by Mrs. Askin and his family. He expected to reach New York to-day.

Lorin Howard has been very successful since he succeeded to the agency business of W. T. Gaskill, at 95 Washington Street. Mr. Gaskill had a large patronage, which, united with the Howard and Doyle patronage, makes an unusually large clientele. Mr. Howard says orders are still rushing him.

William L. Roberts, one of the most successful of Chicago's actor-playwrights, returned to conduct rehearsals of *The Rocky Mountain Express* and *The Great Eastern World* for Klimt and Gazzalo.

Buffalo Bill will have a chance, while in the city with his show, to ride in the overland United States mail stage coach he used to drive. The vehicle has been secured by W. F. Mann for the big scene in *Shadowed by Three*, to be produced at the Alhambra on Aug. 4. A complete official list of the drivers of the stage for the Government, from the records, shows that Cody and Dan Rice were among them.

Sam J. Burton has signed with the Lena Rivers company, which will start at Detroit on Aug. 11.

Frank Winch is busy getting out *Chatter*, his bright press feuilleton of the Roland-Clifford Amusement Company attraction, of which he is general representative.

Creators aroused the big crowd at Sans Souci Tuesday night with the last number on the programme, *Carmen*, so that they all stood up and shouted. The musicians meantime packed their instruments, but the crowd insisted, and they had to unpack and play an encore. Creator did some of his characteristic intense leading, going personally to several musicians and apparently extracting music from them with vehement gestures and what looked like Italian threats of personal violence.

Frank Ferguson is the author of *Mother's Boy*, Jane Cornthorpe's new playlet.

Bills this week: Garrick, *The Boys of Company B*; Powers', *Rose Stahl in The Chorus Lady*; Colonial, *Brewster's Millions*; Whitney, *A Knight for a Day*; Studebaker, *Poor John*, with Richard Golden; Illinois, *The Man of the Hour*; Great Northern, *The Volunteer Organist*; Alhambra, *A Thoroughbred Tramp*; Bijou, *An Aristocratic Tramp*; Pekin, *Captain Rufus*; Bush Temple, *Sapho*; College Theatre, musical stock in *Chimes of Normandy*.

The Boys of Company B opened at the Garrick last night to a good house and indications of a successful Summer run.

OTIS COLUMB.

BOSTON

Early Openings Promised—The Daughter of the South—Mr. Tompkins Continued.

(Special to The Mirror.)

Boston, July 19.—This is the last fortnight of the midsummer dull season in Boston, for just as soon as the Old Home Week opens, the last Monday in the month, at least three of the houses will regular their doors for the new year, so as to get the trade of the visitors lured homeward by the seductive promises of Mayor Fitzgerald. These three, with their attractions, are as follows: Majestic, The Green Bird; Grand Opera House, *Convict 999*; Globe, *Wine, Woman and Song*. In addition the Colonial announces that it will open with *Coming Thro' the Rye*, but the event will not take place till Labor Day.

The opera company at the Castle Square makes an especially pleasing revival to-night, for it has been a number of years since the tuneful melodies of *Maritana* have been heard here. Indeed, its last Boston presentation was at this very house, in the days of the first resident opera company there. The present admirable cast includes a number of the former favorites, so that the revival comes almost like an Old Home Week. The quite unusual resources of the present company are shown in the double casts which are possible in standard revivals like this. Thus the principals are able to stand a strain that would otherwise be impossible. Next they will go back to comic opera with *Erminie*, and then will join the two schools in *Pinafore* and *Cavalleria Rusticana*, the bill for Old Home Week.

Another interesting war drama is being given at the Bowdoin Square this week, the second and only other change of bill in the city. *The Daughter of the South* is the bill and Charlotte Hunt is back again at the head of the stock company to play the leading part. Arthur Behrens divides the leading honors with her and the supporting cast includes all the leading favorites of the stock company. This presentation will be followed by a week of *Slaves of Russia*.

The Hurdy Gurdy Girl still continues to play to fine business at the Tremont and no other attraction will be needed this Summer. The first change of cast is about to be made. On account of a previous engagement Mathilde Cottrelly, who has made one of the chief successes, is to retire from the organization after this week and she will be succeeded by Mayme Kelson, who has appeared before at the Tremont and proved a favorite.

Lillian Lawrence has been giving weekly changes of bills thus far at the Park, but The Late Mr. Tompkins has been so well liked that it will be continued for a second week. The company is materially strengthened by its recent engagements, and it will be still more so when Gertrude Binley, who has been at the Bowdoin Square, and Laura Dacre join its ranks. Miss Lawrence and Chester Miller have been seen to special advantage in this farce.

Charlotte Townsend, who is now filling an engagement as leading woman with a stock company at Toledo, is one of the first engagements announced for the dramatic stock company at the Castle Square, which will resume its work on Labor Day.

Mabel Dixey is visiting her friends in Boston for a brief time, and then she will go to Menashaunt for the remainder of the Summer. She has been at her home in New York ever since she retired from the position as star in the company playing *Texas* in this city. She will return to New York in mid-August.

Marie Burroughs had a narrow escape from a serious accident at her Summer home in Edgartown last week. She was sailing, and when about to land at the pier in front of her cottage a boom swung and would have knocked her into the water. A friend stood on the pier and caught her just as she was being swept off the boat. She hit against the pier, but was drawn up to a safe position in just the nick of time.

Tommy Murphy, the treasurer of the Tremont, who came so near lying at the City Hospital after an operation for appendicitis, is now just recovering at that institution. It was a happy thought on the part of his friends to organize a benefit, for he needs it. It will be given on July 28, and Al. M. Sheehan, business manager of the Tremont, is in charge of the arrangements. All the cast of *The Hurdy Gurdy Girl* will take part in the bill, and Richard Carle will come up from Marblehead especially to appear.

Carmen is to be the next grand opera to be revived by the singers at the Castle Square. It will come the first week in August.

Howell Hansel and some of his most advanced pupils have arranged to play a special matinee of *The Lost Paradise* at the Castle Square on July 26 for the benefit of the Animal Rescue League. Mr. Hansel was in the original Boston cast of the play.

They are going to build another popular theatre in Scollay Square, and will have it ready when the next season opens in the Fall. The location will be where the Star Store has been for so many years. B. F. Rollins and his sons have had dry goods stores at this spot since 1857, but now they are convinced that there is more money in an amusement venture at this particular location.

When Richard Carle celebrated his birthday in New York last week he received a telegram with forty-eight signatures, representing the whole company in *The Hurdy Gurdy Girl*.

James L. Seeley and one of the actresses in the stock company at the Park got handcuffed together one night last week, and they could not get unlocked until they went to Police Headquarters.

Mary Sanders, who has been playing during the Summer with the John Craig company, is spending a few weeks at Scituate and later will go to New Hampshire, after which she may take a flyer in vaudeville in a playlet which is being especially prepared for her. It is understood that she will be supported by George De Carlton.

William C. Mason, who proved invaluable to John Craig in many ways during his ten weeks' season at the Globe Theatre, has been engaged by one of the leading stock companies of Cleveland for next season.

George De Carlton is seen considerably about town these days. He has a splendid, commodious yacht at City Point, on which he entertains his friends.

Thomas MacLarnie, lately of the John Craig stock company, finds Cambridge, where he has a pretty home, quite a delightful place in which to spend a vacation these Summer days. Mr. MacLarnie spends much of his spare time browsing among the old tomes of the book stalls, and he has assembled a splendid library of rare volumes, in the possession of which he takes great delight.

JAY BENTON.

WASHINGTON

Stock Companies Closing—Charlotte Walker in A Doll's House—Athen Opera.

(Special to The Mirror.)

WASHINGTON, July 15.—The heated period of the past fortnight has determined the retirement of the stars of the stock companies at the Columbia and the Belasco. As already announced, the Edwin Arden season came to an end with this week's performance of Captain Swift. There was a popular demonstration to this sterling leading stock star Saturday night, when the house was crowded and Mr. Arden had to come to the front and express his thanks.

With the Saturday night performance of The Amateurs at the Columbia Theatre the two weeks' season at this house closed. There were many floral tributes to both Hilda Spang and Charlotte Walker.

The Athen Opera company enters its eighth successful week to-night with a most enjoyable rendition of Milne's brilliant comic opera, The Beggar Student. This is given a carefully complete production, and is cast to the full strength of the company. The principal roles, excellently well done, are in the hands of Robert Lett as General Ollendorf, Harold Blake in the title role, Harry Luckstone as Janitzky, Phil Branson as the Dutch Jailer, Tillie Sallinger as the Countess Palmatica, Edith Bradford as Bronislava, and a new favorite in Beatrice Goldie as Laura, with minor roles capably presented by Trizie Cadie, Jack O'Neil, William Loughran, Walter Hallbach and C. W. Phillips. Next week Fra Diavolo will be given, with the return of Estelle Wentworth for the role of Zerlina.

Following Edwin Arden's departure at the Belasco Theatre, Manager Leroy Stoddard Taylor to-night presents Charlotte Walker as a star, supported by the Belasco Stock company. She appears as Nora in a fine performance of Ibsen's A Doll's House, in which this popular favorite in an exacting role scores a sterling success. On the roof garden after the performance Miss Walker held a reception which was largely attended. The company supporting Charlotte Walker includes Sydney Mather, especially engaged to play the husband Helmer, Edward Ellis, H. W. Parker, Guy Combs, Edwin Fowler, Samuel Klawns, Fanny Harts and Alice Butler. Next week, A Bunch of Violets will be the offering.

James B. Lackaye, who for many seasons appeared as Simon Peter Martin in York State Folks, is one of David Belasco's recent engagements on an extended contract. Mr. Lackaye is on a visit to his home here.

Tuesday night's performance of A Doll's House at the Belasco has been set aside as a special benefit performance for Clarence J. Harris, treasurer of the theatre, and for Assistant Treasurer George Washington Billings.

W. D. Fitzgerald will present Kathryn Funnell at the Majestic Theatre supported by a strong company on Aug. 5 for a season of forty weeks. Mr. Fitzgerald intends to produce only high class royalty plays, together with at least three big vaudeville acts each week.

Washington Lodge of Elks of the Philadelphia Club, 300 strong, left for the Philadelphia reunion and grand lodge convention by boat Friday via Norfolk and the Jamestown Exposition, which they visit Saturday and Sunday, leaving Norfolk by boat Sunday night for the City of Brotherly Love. Washington Lodge departed previously disappointed. They had contracted for the services of the United States Marine Band to accompany them, but the action of the musical branch of the Federation of Labor denied them that privilege, as the members of the band were non-union musicians.

Jed D. Shaw, treasurer of the Broadway Theatre and treasurer of the Treasures' Club of America, is spending his vacation in Washington visiting his parents.

Luna Park attracts the crowds. Patrick Conway's Ithaca Band concludes this week.

JOHN T. WARDE.

PHILADELPHIA

Demonstration for the Elks—Shaw Opera Company—Hello Bill—Dumont's Minstrels.

(Special to The Mirror.)

PHILADELPHIA, July 15.—The Quaker City has heretofore been known as slow, but the twenty thousand Elks who arrived here yesterday and to-day received a surprise. There has been spent over a quarter of a million dollars on the Court of Honor, electric display, and decorations, surpassing any previous like event of the century. The local press deserve the credit for the great enthusiasm. Two hundred thousand strangers will visit the city. From this morning to the end of the week there will be something doing every hour of the day. The grand parade takes place on Thursday, July 18; the mayor of the city in a proclamation has set aside this day as a public holiday. The sight on Broad Street to-night is indescribable and B. P. O. E. from all over the country will for many years refer to the carnival tendered them in the Quaker City in 1907. For the first time since the Elks were organized in 1871, the constitution of the Grand Lodge is to be revised. In fact, an entire new constitution is to be substituted for the old one. There will be a change in the method of electing delegates. A grand forum of five justices will try to adjust all difficulties. Should the new constitution be adopted the justices will be elected at once.

The National Theatre will be the first of the popular priced houses to enter the field for the season of 1907-08. It will open with a matinee on Aug. 3, The Great Express Robbery. It's Never Too Late to Mend will be given Aug. 10, and The Pretty Typewriter on Aug. 17.

The Shaw Opera Company moved for this week only from the Park Theatre to the Broad, as the location is much better to catch the floating population. There will be a change of opera nightly and immense business is predicted.

Hello Bill, a new comedy by Willis Maxwell Goodhue, occupies the stage of the Park Theatre this week.

Dumont's Minstrels reopened their cosy Eleventh Street Opera House this week in honor of the Elks, with a programme suitable to the occasion. All the favorites appear, and their greeting from brother Elks and the public proved something to be proud of. Standing room was at a premium. They begin their regular Fall season on Aug. 24.

Attractions remain unchanged at the various parks.

The new Forest Theatre will be inaugurated on Sept. 2, and will be devoted entirely to first-class dramatic attractions. The Chestnut Street Opera House will be continued as



PRESENTATION TO ANDREW MACK.

The most standing, reading from left to right, are W. M. Williams, A. M. Myers (manager of Auckland), Andrew Mack and Neil Shahan. Those seated (from left to right) are M. J. Shahan, J. P. J. J. O'Brien, J. P. H. Mackay, George Higgins and D. Flynn.

At the close of his engagement in Auckland, New Zealand, Andrew Mack was presented, on behalf of the Irish citizens of Auckland, with a greenstone casket in token of their appreciation of his work. The photograph reproduced herewith shows Mr. Mack in the act of receiving the casket from the Mayor of Auckland, attended by a committee of citizens. The casket is a duplicate of the one presented to the Duke of York

on his recent visit to New Zealand. The silver work is emblematic, by fern and shamrock, of New Zealand and Ireland, and the ornamentation includes a representation of Auckland harbor. The inscription is: "Presented to Andrew Mack by the citizens of Auckland, May, 1907."

Speeches were made by the chairman, G. Higgins, and by Mr. Mack, and cheers were given for Mr. Mack, the Mayor and for New Zealand.

Mr. Mack and his company left New Zealand on July 1 for Melbourne, Australia, for an eight weeks' engagement at Her Majesty's, opening on July 6. This will be followed by eight weeks at Her Majesty's, Sydney, concluding the tour about Oct. 28. It has not been decided whether the company will return to the United States by way of San Francisco or through the Suez Canal.

the home for advanced vaudeville during season 1907-08.

The William Penn Theatre, in West Philadelphia, now in course of construction, will likely be completed for the Christmas holidays. S. FRANKENBERG.

ST. LOUIS

Virginia Harned in Camille—The Runaway Girl—Summer Parks—Notes.

(Special to The Mirror.)

St. Louis, July 15.—The offering at Delmar Garden yesterday afternoon was The Runaway Girl. Cecilia Rhodes was seen in the title-role, and judging from the reception she received, everybody in the theatre was satisfied. She was recalled repeatedly. Others in the cast who shared in the success were John Young, Blanche Deyo, Josie Intropindi, Frank Rushworth, and W. W. West.

At Suburban Garden last evening the attraction was Virginia Harned in Camille. Miss Harned gave an artistic performance, and she handled every situation cleverly. William Courtenay was an admirable lover and shared in the honors. Mr. Fenwick was a sufficiently stern father. The rest of the company was well cast, and altogether the performance was a success. This admirable organization has shown excellent taste in the selection of plays, and the patronage has continued to increase ever since the organization opened here several weeks ago. Miss Harned has been entertained socially, and her personal popularity has drawn great crowds to the Garden.

Caliendo's Band is making a favorable impression at Forrest Park. Colonel Hopkins' resort is becoming the most popular of the Summer amusement places. The vaudeville attractions continue to draw well, and all the other devices get their share of the business.

Lemp's Park is another popular resort, and the daily exhibitions of animal training please the adults as well as the children. The park is nicely situated and the entertainments are all well attended.

CINCINNATI

Chester Park Opera Company—Kyrl and His Band—At Cony—Gossip.

(Special to The Mirror.)

CINCINNATI, July 15.—The Chester Park Opera company presented that jolly musical comedy, A Night in Venice. Messrs. Mylie Ross and Ince in the comedy roles had their best opportunity of the season and they took advantage of it. Rose La Harte and Miss Bartlett were very amusing and captivating; in fact, the whole company was good, and showed its strength.

At the Zoo Garden, Kyrl and his band began a two weeks' engagement yesterday afternoon. The great Bohemian presented a mixed programme at both the afternoon and evening performances. He showed that he had a very carefully selected and well balanced orchestra. He also has ten soloists, most of whom are favorites here.

At Cony, Schmitt's popular band continues to entertain the audiences. H. A. SUTTON.

ENGAGEMENTS.

Howard Powers (late of Powers and Theobald), who last season was manager of Gus Hill's McFadden Flats company, has been re-engaged by Mr. Hill for the coming season as manager of one of his numerous attractions.

Richard Karl has been re-engaged by Joseph M. Gaites for the leading bass role in The Red Feather Opera company. Mr. Karl is spending July and August at the New Princess Hotel, Atlantic City, N. J.

Recent engagements for H. W. and Sim Williams' forthcoming production of the musical comedy, The Cat and the Mouse, are: Connie Hamilton, mezzo-soprano; Donna Morgan, character comedienne; Margaret Ellison, ingenue; Cers Ellsworth, prima donna; Jack Scott, comedian, and Charles Shipman, characters. Messrs. Williams are arranging for a New York hearing of the piece in November.

The following have been engaged for Arthur C. Alston's Shadows on the Hearth company: Marie Glover Clifton, Alice Clifton and the Clifton children, Emily and Charles.

AT THE THEATRES

Harlem Opera House—The Last Word.

The Last Word, a play that had a long run at Daly's Theatre several years ago, was successfully revived by the stock company, with Beatrice Morgan in the part of Baroness Vera Doranoff, originated by Ada Rehan. Miss Morgan was very charming and pleased her admirers exceedingly. Alphonse Ethier was an excellent Harry Rutherford. H. Dudley Hawley was amusing as Mr. Alroy, and George Howell gave a strong performance as the Secretary. Louise Randolph and Louise Brunelle as the young cousins scored hits. Robert Lee Hill as Boris Ragoiloff, Peter Lang as Moscov, William C. Carr as the Professor, Ernest Anderson as Baron Stuyve, and Emile Melville as Mlle. Lida were excellent. Others in the cast were George Manning, Marion Buell, Martin J. Faust, David Thompson, Elsie Weston, Blanche Devlin, May Huntington, Ray Beveridge, Betty Cullington, and Bertie Crawford. This week's play is The District Attorney.

Fifth Avenue—Camille.

There are people who like to weep, even in warm weather, and that is probably why the attendance was up to the usual standard last week when Camille was played by Edna May Spooner. This is one of Miss Spooner's best parts, and many handkerchiefs were in use during her death scene. Augustus Phillips was Armand and scored with his manly impersonation. Edwin H. Curtis made an impressive M. Duval and Olive Grove was excellent as Madame Prudence. Arthur Evers as Count de Verville, Harold Kennedy as Gaston, Jessie McAllister as Nichette, Eleanor Wisdom as Olympe, and Josephine Fox as Nanine gave creditable performances. This week's play is His Majesty and the Maid.

GOSSIP.

Ogden Stevens, who has been with the Roselle Knott company for the last two seasons, playing King Henry VIII in When Knighthood Was in Flower, sailed on July 10 on the Majestic to join Mrs. Wiggs of the Cabbage Patch in London.

The Criterion Theatre will open for the season on Aug. 5 with Hattie Williams in The Little Cherub. The house has been redecorated since the fire last Spring.

The first performance of the opera Errisliola, libretto by Luigi Illica, music by Louis Lombard, will take place at the Opera House of the Castle of Trevano, Lugano, Switzerland, on Aug. 25.

By an arrangement effected with Mr. Ernest Shipman, Herbert Keiley and Effie Shannon are playing a special engagement at the Alcazar Theatre, San Francisco, presenting the various plays in which they have starred during the past four seasons. At the termination of this engagement Mr. Keiley and Miss Shannon will return to New York, at which time the company engaged for their support by Mr. Shipman will begin rehearsals for their next season's tour.

George Fawcett, now playing Phelan in The Man of the Hour, will be featured next season in a new comedy drama, The Silver Girl, by Edward Peple. As soon as The Man of the Hour closes at the Savoy, Mr. Fawcett will go to his Summer home at Slaconset for a short rest.

J. E. Rickards has secured the rights for the road to one of last season's Broadway successes and will star his wife, Margaret Pitt, in the Pacific Coast territory. Miss Pitt will conclude Aug. 3 a limited engagement in stock at Portland, Ore., where she has made one of the biggest hits of her career.

C. H. Peckard, son of Mrs. Besumont Peckard, left for Chicago last week on a business visit to his uncle, H. C. Buhsoup, owner of the Janney coupler, used so extensively on railroad cars.

H. Nelson Morey, assistant secretary of the Actors' Society, is now in charge of the society's headquarters. Secretary Ellsworth is resting at his country home at Bedford Station.

J. M. Stout has nearly completed the booking of the Macaulay-Patten attractions for 1907-08, and left Saturday for a fishing and outing trip to Fox Lake.

Cyril Scott's first Western tour in The Prince Chap, will begin at Salt Lake City on Aug. 1. After three nights there the company will jump to San Francisco, to play two weeks at the Van Ness Theatre, with a week in Los Angeles to follow.

A melodrama entitled The Crime of the Submarine has just been copyrighted by Charles W. Turner. Mr. Turner has hit upon a vehicle of much interest at this time for a melodramatic work, as the story deals with a submarine boat undergoing the recent Government tests which have just taken place at Newport. The piece is said to abound in thrilling situations.

The success of The Sweetest Girl in Dixie last season has induced C. S. Rubie, its owner, to put on the road five companies to play it next season. The staff of each company is as follows: South-

ern company, C. S. Rubie, manager; Fred L. Spear, agent. Southern B. M. A. Moody, manager. Eastern, Jess B. Fulton, manager; Charles Patterson, business manager. Northern, Will H. Hughes, manager. Western, Edwin Patterson, manager.

The new theatre at Kittanning, Pa., will not be completed this year. The building will be used for a rink during the coming season.

H. W. Swooley, of Kane, Pa., is spending a couple of weeks in this city as the guest of his business associate, Ernest Shipman. Mr. Swooley's presence here at this particular time is due to the fact that the firm of Swooley, Shipman and Company have several important propositions under consideration, and an early announcement will be made of certain valuable properties which they have acquired.

Milton L. Bouden was on July 12 reported to have sold the Astor Theatre, at Forty-fifth Street and Broadway. The ground is owned by the Astor estate. Mr. Bouden held a mortgage on the building. He recently got the theatre in foreclosure.

Harry Hanlon, representing the Askin-Singer interests, is at present in New York engaging people for the two Time, the Place and the Girl companies and also for The Umpire, The Flower of the Ranch, and Ezra Kendall. Mr. Hanlon has interviewed over 300 people in the past ten days. As soon as all roles are filled he will leave for Chicago to direct the rehearsals of The Umpire, in which he will play his original part of J. Stanley Lewton; his wife, Helene Sallinger, playing Mazuma in the same company.

Henry Blossom is in London for a few days, preparatory to visiting Austria to look for material for a musical comedy on the subject of fake doctors at watering places.

Mrs. Mae Brown was granted an interlocutory decree of divorce from Charles Brown at San Francisco on July 1.

Georgiana Baron, former wife of William H. Rick, of Cleveland, O., and recently in the chorus of several musical plays, was married at Buffalo, N. Y., on April 28 to Roland T. Meacham, a wealthy young clubman of Cleveland.

Wu Ting Sang, nephew of the former Chinese Ambassador, Wu Ting Fang, occupied a box at the Herald Square Theatre on July 9. Last Saturday night the play was witnessed by the staff of the Japanese Admiral Yamamoto.

Bessie Barnsdale, Edith Story, and Miss Forrest Robinson, who have been playing in Mrs. Wiggs of the Cabbage Patch, in London, will return to America this month to fulfill engagements in this country. Lottie Alter, Mabel Shaw, and Ogden Stevens sailed last week to join the Mrs. Wiggs company.

It is probable that Jess Dandy, so long identified with The Prince of Pilsen, will take Louis Mann's place in The White Hen on the road next season.

The monument to Schiller, presented to St. Paul, Minn., by the German societies of that city, was unveiled at Como Park on July 7. The monument is from the studio of Paschner, Berlin, and cost \$8,000.

Josephine Whittell was granted a decree of divorce from George Whittell at Oakland, Cal., on July 5. She was given permission to resume her maiden name of Cunningham.

The final decree of absolute divorce was granted Anna Brande from Ralph A. Brande by Justice Dayton in the New York Supreme Court on July 11.

George T. Meech was granted an interlocutory decree of divorce from Adele Lane Meech by Justice Bischoff in the New York Supreme Court on July 11.

The July number of The Show is fully up to the standard set by this attractive, breezy little magazine. In fiction there are some excellent stories: "The Unknown Quantity," by Will J. Jones; "The Doctor's Story," by Ada Patterson, and "The Super Who Made Good," by Edward Fales Coward. There are some attractive drawings by Stiles Dickerson, representing Douglas Fairbanks, Alla Nazamova and Adele Ritchie. Attractive poetry and the gossip little editorials of "The Passing Show" round out a very attractive number.

Another Kipling story is to have a stage representation. Mulvaney and Co. is the name of the piece, which is a dramatization based by Clifton Crawford on "The Courting of Dinah Shadd." It is likely that the dramatist himself will appear as Ortheris.

If your dinner distresses

half a teaspoon of Horsford's Acid Phosphate in half a glass of water brings quick relief—makes digestion natural and easy.

AN UNPRECEDENTED TOUR

REMARKABLE ITINERARY OF MRS. FISKE AND THE MANHATTAN COMPANY.

Eighteen Thousand Miles Covered—New Theatrical Territory Opened Up in Remote Quarters—The New York Idea Applauded Everywhere—Novel Experiences in Cities That Never Before Had Enjoyed Drama of the First Class.



The most remarkable tour ever made by an American theatrical company was closed at Winnipeg on Saturday, July 2, by Mrs. Fiske and the Manhattan Company. When that organization reached New York last Wednesday it had traveled approximately 18,000 miles since its departure from this city in January. On this journey an unequalled stretch of territory was covered, the circle described in the tour touching the Mexican border on the south, the Pacific Coast, and extending 500 miles above the Canadian line on the north. The extent of the tour may be better comprehended by the statement that it reached from Boston to San Francisco, and from El Paso, Tex., to Edmonton, the capital of the new Canadian province of Alberta, and the northernmost town with railroad connections on the American continent. In fact, the only town of notable size that is farther north is Nome, Alaska.

As she returned from the Pacific Coast and during the final week of her season, Mrs. Fiske made a brief tour of the principal cities of Western Canada, the picturesque "last West" region, which is growing at an amazing rate and soon must be reckoned with territories of great theatrical as well as of other possibilities. In none of these cities had any theatrical company approaching the first class ever appeared, and Mrs. Fiske and her associates were greeted with unbounded enthusiasm and remarkable audiences. The tour included Calgary, Regina, Brandon and Edmonton, in each of which one performance was given except that the demand was so great in Calgary that The New York Idea was given there a second time on the return from Edmonton. In several places on this tour Mrs. Fiske appeared in rinks, in some of which stages were especially constructed for her accommodation. This was true not only of Western Canada towns, as a rule, but of some larger cities, like Vancouver, where there was no independent theatre available. In Seattle, also, a church transformed into a theatre was used for the performance of The New York Idea. In San Francisco Mrs. Fiske played in a theatre which had exhibited moving pictures prior to her engagement, and in spite of the street car strike in that city, with other troubles that made transportation almost impossible from the viewpoint of ordinary affairs, the engagement, originally for a week, was extended to a second to accommodate the public.

Although Mrs. Fiske during her earlier season played practically all of the principal cities of the East and Middle West, as well as many of the smaller cities, covering the usual territory of a conventional theatrical tour, she was a pioneer in such cities as Raton, Las Vegas and Albuquerque, N. M., Tucson and Globe, Ariz., and these cities in the far Northwest mentioned. In fact, she may be said to have blazed the way to places heretofore unconsidered in the making of theatrical maps and tours, and shown the possibilities of new territory. One of the very remarkable things about her tour of the unaccustomed places has been the great success she has enjoyed. The cities that saw in Mrs. Fiske and the Manhattan company the first high-class dramatic organization that had visited them fully appreciated the fact, crowding the theatre invariably. And strangely enough, The New York Idea, a play of the type usually exploited only in the larger cities and in centers of social life in touch with metropolitan places, was fully appreciated at every point in which it was represented.

When it is realized that admittedly the best dramatic organization in the country to-day appeared in these new cities in a play presented with all the detail as to scenery and accessories that marked its metropolitan career, it is not strange that the offering was fully appreciated. It is well known, however, that while a mining camp like Globe, Ariz., has a population in which almost all races are represented, it has also a large number of persons who know the best of everything when they see it, and the new cities of the Northwest enjoy populations of an exceptional character.

Such a tour, particularly as to its stranger places, naturally developed remarkable experiences and incidents. Raton, N. M., was the first unusual point visited by Mrs. Fiske. Here The New York Idea was played in a vast rink to practically the whole population with neighboring visitors. In the audience could be seen all types from the woman in modish opera attire to "the man who shot Sandy Magee." Raton is near Raton Pass, and is the highest point on the Santa Fé. The local manager is typical of the better managers in the East, and was most gracious to all associated with the engagement. He presided in person at an improvised box office, with a heavy caliber "shooting iron" on the window sill at his elbow. Looking over the large receipts, a pile of money that showed great variety in material and values, he asked Frank Carlos Grinith, Mrs. Fiske's business manager, what ought to be done with it before the company left. "There are men in this town," he remarked, "who would not be above walking in here for a hold-up." The money, however, was safely bestowed. The train arrived at Globe very late, and besides Mrs. Fiske and her company, carried some 200 people picked up along the way that were bound to see The New York Idea. Other hundreds had come into Globe by various stage routes, on horseback and by other means from long distances. The local manager at Globe several days before the performance received a letter inclosing a cheque for six seats from a point more than 100 miles distant. The sender, who with his family witnessed The New York Idea, drove the distance over trails and the "roads" common to such territory. The curtain was not rung up until

10 p. m., and the performance concluded at 2 A. M. But everybody was patient and all were delighted. After the San Francisco engagement the Northwestern tour was undertaken. At Vancouver The New York Idea was seen in Douglas Hotel, in which a stage had been hurriedly and especially erected. At Calgary a fine theatre was found. Thence Mrs. Fiske went 300 miles directly north to Edmonton, the remotest city with railroad connections in the Northwest, where daylight lasts some twenty hours. Here a rink, with another improvised stage, was used. Owing to unavoidable delay, the curtain rose here at 10.10 p. m.—it was still daylight—and it was dawn, 2.30 A. M., when the play was over. Earlier in her tour Mrs. Fiske played at Yankton, S. D. To attend this performance some 500 persons came on a special train run from Flats. Those who embarked at the latter place had a journey five hours' long. They started at noon of the day of the performance and arrived home after daylight the next morning. These were some of the experiences of the most unusual tour in the history of the American theatre.

OUIDA IN POVERTY.

The Noted Novelist Has Lost All Her Money and Has Been in Want.

It comes as a surprise not unshared with shock that Ouida, the famous novelist, is in such dire want and poverty that a pension of \$750 a year has been granted to her. The author of over forty novels, some of them the most popular stories of their time, she has made a fortune out of her writing and now in her old age she is in want. She has been reduced to circumstances such that she has at times gone without food. An utter lack of knowledge concerning the value of money and a prodigality in spending it seem to have been the causes leading to her present condition. Litigations have also drawn heavily upon her exchequer.

She was very fond of animals and always had a score or more of dogs about her. Indeed, her love for her dogs was one cause of her misfortune, for she kept them when she could ill afford to do so. And upon occasions she went without food in order that her beloved pets might not be hungry. Even now she has three left, and because she fears the climate may affect them, she declines to leave Italy, where she is, for England, where her friends are. Something of the nature of her misery may be gleaned from the reported story that last September, after being forced to leave a first-class hotel, she slept all night in the open. The effect was disastrous, for the exposure cost her the loss of the sight of one eye and brought about deafness.

Ouida's real name is Mile. Louisa de la Ramée. She is of English-French parentage. She got her nom de plume from her manner of pronouncing her first name, "Louisa," when she was a child. Several of her books have been dramatized and have proven tremendous popular successes. A dramatization of "Under Two Flags" was produced by David Belasco about two years ago. "Moths," another dramatization, has been played from one end of the country to the other.

ACTORS' CHURCH ALLIANCE NEWS.

Local and National Headquarters, 1431 Broadway, New York City.

The "open door" social of the New York Chapter, on the evening of Tuesday, July 2, at St. Chrysostom's Hall, was greatly enjoyed by all present. There was excellent music and several friends and members entertained with readings, stories, pantomime and recitals. A rendering of Shakespeare's "Seven Ages," given with rare artistic finish in pantomime method, was one of the special delights of the evening. Charles T. Catlin contributed, as a reading, Holman Day's "Squire, Draw the Bow," and by general request recited "Time's About Up," a dog story. Musical members gave very kindly of their varied talents, and the courtesy of Mrs. Julia Birdseye and others of the family of the late Mrs. W. G. Jones made everybody happy by a generous and welcome gift of ice cream and other refreshments. Among those present were Miss B. Masters, Mrs. Birdseye, Charles T. Catlin, Sadie Hiscok, Miss B. E. Middleton, Ethel Hiscok, Miss C. J. King, F. J. Weyell, A. Bateman, Mr. and Mrs. L. L. Balch, Mrs. Percy West, Rev. T. H. Hill. The next "open door" will be held at the same parish hall on the evening of Tuesday, Oct. 1.

The National Council held a house warming at the Alliance's new headquarters, 133 West Forty-fourth Street, on Thursday evening, July 11. The First Vice-President, Mrs. Mary Gibbs Spooner, presided, assisted by the National Council, Father Hill, of the New York Chapter, and Mrs. Spooner opened the reception by welcoming all the members of the various Chapters. A very interesting programme then followed. Edith Yeager and Minnie Dorlin, of the Brooklyn Chapter, were heard in recitations; Edith Sweeney, of the same Chapter, was seen in a dance; Harriette Brent, of the Chicago Chapter, gave several negro recitations, and Bert Earle, of the Actors' Church Union, England, gave several selections on the banjo, after which refreshments were served under the chairmanship of Mrs. J. Alexander Brown, of the Ways and Means Committee. The new rooms, which were beautifully decorated with flags and flowers, were well crowded. Telegrams and letters of good wishes were received by Mrs. Spooner from many of the members, among whom were Ettie Reed Payton, Cecil Spooner, the Fifth Avenue Stock company, T. C. Raine, and Edmund Breece.

Tea will be served as usual next Thursday at the new headquarters. Mrs. J. Alexander Brown will be the hostess, and every member of the Chapter is cordially invited.

FAIRBANKS-SULLY.

The marriage of Beth Sully, daughter of Mr. and Mrs. Daniel J. Sully, to Douglas Elton Fairbanks, recently with The Man of the Hour, took place at the Sully villa, Kenneth Ridge, Watch Hill, R. I., on July 11, the Rev. Dr. Percy L. Grant, of the Church of the Ascension, New York, assisted by the Rev. William Williams, of Westerly, performing the ceremony. The bride was attended by her sister, Gladys, and the best man was Vincent Serrano. Mr. Fairbanks has retired from the stage. The couple will make their home in New York city, where the groom will go into business with his father-in-law.

NEW FARCE PRODUCED.

On Monday, July 5, in Guilford, Conn., Charles A. Goettler, late of the Frohman forces, produced a new three-act farce entitled Following in Father's Footsteps. The play is similar in style to the last season success, The Arrival of Kitty, and should prove to be as popular. The cast included John W. Dugan, a very clever young comedian; Juliette Atkinson and Harry Hickey.

MRS. LESLIE CARTER RETURNS.

Mrs. Leslie Carter returned to New York on July 9 in her private car from a tour of fourteen weeks in Du Barry and Zaza. She will devote most of the summer to studying a new play in which she will appear in the autumn. Neither the name of the play nor the author has yet been announced.

BAR HARBOR TEMPLE DEDICATED.

The new Temple of Music and Arts at Bar Harbor, Me., was dedicated last Saturday, July 12, in the presence of large audiences. Madame Emma Eames was the soloist, assisted by Emilio De Gogorza, the baritone. The building is a model of an old Greek temple and is designed solely for an art gallery and concert room.

FRANKLIN BITCHE.



Franklin Ritchie, whose portrait appears above, has accepted a two weeks' engagement with Rose Coghlan in the one-act play, The Ace of Trumps, which is being produced in Keith and Proctor houses in Cleveland, O., and Philadelphia, Pa.

PLANS OF MANAGERS.

Everybody Now Actively Engaged in Preparation for Next Season.

The plans of Klaw and Erlanger for the coming year include the production of five new plays. The New Amsterdam Theatre will open with Edna and Day's The Round Up, in which Macklyn Arbuckle will be featured. The cast contains the names of Orme Calders, Wright Kramer, Joseph M. Lothian, Elmer Grandin, H. S. Northrup, Charles Abbe, S. L. Richardson, Harold Hartwell, Charles Butler, John Pierson, Fulton Russell, Florence Rockwell, Marie Taylor and Julia Dean. Lulu Glaser is to appear at the Liberty on Sept. 2 in a new musical piece by John J. McNally, with score and lyrics by Jerome and Schwartz. It will be titled Lola from Berlin, and will be interpreted by a company including Jack Standing, Gordon Mendelsohn, Walter Pennington, Wallace Owen, E. C. Herz, Carmen Crittenden Noble, Lillian Spencer and Florence Lester. Henry Arthur Jones' new play, The Gallies' Victory, will be given first at Rochester on Sept. 25. Among those already engaged for it are Edith Taliaferro, Willette Kershaw, Gertrude Augarde, W. J. Constantine, W. H. Crompton, Maggie Holloway Fisher, Conway Tearle, Ivan Simpson, Fred Thorne and Charles W. Butler. The dramatization of Gilbert Parker's "The Right of Way," will have its premiere at Montreal on Oct. 7. Every effort is being made to have this an unusually splendid production. The principal role, Charley Steele, will be played by Guy Standing. His associates are Edman E. Mills, Louis La Bey, Joseph Tuohy, J. H. Howland, Theodore Roberts, Henry J. Hadfield, S. Van Dusen Phillips, Averell Harris, Alexander Kearney, Mignon Beranger, Paula Gloy, Bernice Golden and May Buckley. Lillian Russell's new play has not yet been named. It is by George Broadhurst, and will be given in Chicago on Oct. 7 by Miss Russell, supported by Boyd Putnam, Samuel Cort, Gilbert Douglas, Herbert Wilson. The plays of past seasons which are to be continued are Ben Hur, which will begin its ninth season at Syracuse on Sept. 9; Forty-five Minutes from Broadway, opening at New Rochelle on Aug. 31; The Ham Tree, with McIntyre and Heath, at Atlantic City on Aug. 5; The Grand Mogul, with Frank Moulan, at the Grand Opera House on Sept. 9.

Richard Carle has engaged Jeanette Bagard to play the Spanish woman in The Spring Chick on next season. Beanie McCoy, Victor Morley and most of the original company have been re-engaged. Mayme Kelso will replace Madame Mathilde Cottrell in the cast of The Hurdy Gurdy Girl on July 22. Ed Jack will be business manager of the company.

Beniah Poynter, who is starring under the management of George H. Nicolai, Frank Burt and Burton Nixon, has returned from her vacation trip, and is now busy selecting her cast for next season. Miss Poynter will use her last season's vehicle, her own dramatization of "Lena Rivera," and will also present Helen's A Doll's House at special Thursday matinees, carrying complete productions of both pieces. Her season will open at the Lyceum Theatre, Detroit, Mich., on Aug. 11.

La Comte and Fleisher will send out the Morcy Stock company and two Holy City companies this season. Fred La Comte will manage the Western while Forest Isham will be with the Eastern.

The Clarence Bennett Producing Company will send out the following: Holy City, South, opening at Burlington, N. J., on Aug. 31; A Royal Slave, West, at Des Moines, Iowa, on Aug. 14; A Royal Slave, East, at Lancaster, Pa., on Aug. 21. The North Star will tour Canada this season.

Daniel Boone on the Trail, under the management of Harris and Feltus, will open its regular season on Aug. 17 at Crawfordsville, Ind. This will be one of the most complete productions on the road the coming season playing one night stands. Every piece of scenery will be carried, also electrical and mechanical effects. A cage of Siberian wolves and horses, a band of Sioux Indians and a bear will be carried and used in the piece. The season is booked solid. Harry J. Feltus will act as traveling manager.

Jess B. Fulton, who has been very successful for the past five years as an actor-manager, has leased The Sweetest Girl in Dixie for the Eastern States, in which he will star Enid Jackson the coming season. Mr. Fulton has engaged a strong supporting company for Miss Jackson, including Erville Alderson, John C. Mariow, Oscar Barton, Warren Wilcox, Charles Patterson, Robert McKaye, A. M. Williams, Arthur Drummond, Belle Jackson and Flossie White.

The Sho Gun and Woodland will probably be revived by Henry W. Savage in Chicago early next season. Later both companies will go to the Pacific Coast before appearing in the East.

Loander De Cordova is making final arrangements for the forthcoming production of Allan Wolfe's musical play, Brown from Missouri. Mr. De Cordova has implicit faith in its success and promises to give it the best equipment that money can procure. A vaudeville sketch which Mr. Wolfe recently presented is an indication of what he is capable of in the line of comedy. If Mr. De Cordova displays in his new piece the attention to detail that was evident in his production of The Power Behind the Throne he will add another success to his list.

Harry Mittenenthal has just completed an arrangement with two well-known authors for a play that he believes will be one of the sensations of the coming season. Langdon McCormick and Hal Reid are collaborating on a melodrama which Mr. Mittenenthal is soon to produce and in which the two playwrights are to appear. These authors, Mr. Mittenenthal says, are exerting all their talents on the parts they are to play. They will appear in opposite roles, and have construct-

HAD ITCHING ECZEMA?

Whole Skin Covered for a Year—Kept Sufferer Awake at Night—Tried Many Remedies but Only Cuticura Proved a Success.

"I wish to let you know that I have used one set of Cuticura Remedies—one cake of Cuticura Soap, one box of Cuticura, but two vials of Cuticura Resolvent Pills. For a year I have had what they call eczema. I had an itching all over my body; and when I would retire for the night, it would keep me awake half the night, and the more I would scratch, the more it would itch. I tried all kinds of remedies, but could get no relief. Then I used the Cuticura Remedies and I am very glad I tried them, for I was completely cured, and if I know any one who wants to know how I cured myself, I shall be glad to tell them. Walter W. Paglusch, 207 N. Robey St., Chicago, Ill., Oct. 5 and 10, 1906."

ed the plot with the view of having as many scenes together as possible.

E. J. Carpenter's At Cripple Creek company will open its season at Columbus, Ohio, on July 29. The roster of the organization is as follows: Irwin Blunkhail, Leo Du Mont, Thomas J. Moore, Louis Peters, Jesse Hale, Vine Martin, Lillian Atwood, Bertha Bell and Helen McCabe. E. J. Carpenter is the proprietor and manager; H. A. Murray, the business manager; Harry Clifton, the advance agent, and Cal Spomer, musical director.

REFLECTIONS.

Mrs. William Frederick presented her husband with a ten-pound baby boy on July 8. Mother and child are both doing well at their home in New York city. Mr. and Mrs. Frederick were with The Squaw Man last season.

Fred M. Allen is slowly recovering from an operation performed at Hahnemann Hospital, July 6, and expects to be able to leave there in about two weeks.

The engagement of William Collier in Caught in the Rain at the Garrick Theatre ended Saturday night, July 13, after 225 performances. The house will reopen late in August.

Alice Gaillard has been especially engaged by Milton Aborn to sing the role of Argenta in Il Trovatore in Newark next week.

The Theatre for July is a well rounded, fine number, with nearly one hundred half-tone portraits and a number of excellent articles. An account of Adeline Gené, the dancer whom the London critics are applauding: "Theatrical Associations in the Thames," by Medora Robbins Crosby; an interview with William Collier; an appreciation of Olga Netherland; a description of the famous Coliseum at Rome, and Anna Held's story of her beginnings, are some of the features. The colored cover depicts Rose Stahl in the costume of Patricia O'Brien in The Chorus Lady.

William Hatter, well known as an opera singer and actor, has turned farmer on Hempstead Avenue, Hicksville, Long Island, and is raising all kinds of garden truck to the envy of his more experienced neighbors. He has done all of the plumbing work in his house and built most of the outbuildings besides.

C. Garvin Gilman, who has been playing at Huntington, Ind., at the head of his own company since Easter Monday, will leave this week for New York. His last production there was his own play, The Price of Love, which he gave last Fall in Maine.

The Motor Girl, by Julian Edwards and Campbell and Skinner, is to be produced at Weber's Theatre on Sept. 2, under the management of R. H. Burnside and F. Ray Comstock.

Making Sure



If you are afflicted with a disfiguring and humiliating growth of hair on the face, neck and arms, X. Baisin's Depilatory Powder will remove it effectually and without the slightest injury to the most delicate skin. Be sure it is X. Baisin's Depilatory Powder. Remember the name. Don't experiment with dangerous apparatus, or cheap lotions, etc. Use X. Baisin's, the oldest and most reliable.

For sale at all first-class toilet counters, or by mail in packages sealed from observation. For the price, including postage, 50c.

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Makers of 802000NT

X B

THE VAUDEVILLE STAGE

THE WHITE RATS.

A SOCIETY THAT HAS GONE THROUGH MANY TRIALS, BUT IS NOW REMARKABLY PROSPEROUS.

Membership of Over 1,000, and increasing at the Rate of Fifty Per Week—Plenty of Money in the Treasury—Present Rooms Are Comfortable, but Plans Are Under Way for a New House—Harmonious Relations with Managers.

At a meeting held in New York city on June 17, 1906, the subject of forming an association of the vaudeville performers of America was discussed, and the result of the meeting was the establishment of the White Rats of America. There were only nine men at the first meeting, but they were men who believed in doing things, and they lost no time in letting their brethren in the profession know that the new movement was on foot, and it was not long before every prominent vaudeville in the country was a member. The organizers were George Fuller Golden, David Montgomery, Samuel Morton, Thomas Lewis, Albert Stinson, Samuel J. Ryan, Nathaniel Haines, and Mark Murphy. To Mr. Golden belongs the credit for having done most of the work in connection with the founding of the society, and he devoted all of his energies to its promotion. He was the first "Big Chief," and retained that position until failing health compelled him to hand over the reins to his successor.

The first big event in the history of the White Rats occurred in February, 1901, when, owing to dissatisfaction over existing conditions, a general strike of performers all over the United States and Canada was declared. The theatres were badly crippled, and many of them were forced to close their doors. The fight was kept up for several weeks, but finally a compromise was effected and things resumed their natural course. The meetings of the White Rats at that time were most interesting, and fervid discussions were in order all the time. Many new members were taken in, but a great many others left the society for one cause or another. Interest in its affairs waned by degrees, until finally there was only a handful of members left out of a total of twelve hundred. Those most interested, however, had the good sense to have the society incorporated on July 5, 1901.

Things came to such a pass in 1905 that the membership had dwindled to sixty-three, and the society was burdened with a debt of \$17,000.

almost. In every case that has come up he has tried, as mediator, to act with perfect squareness both to member and manager, and while many members may have felt that his decisions have been harsh they have come to see that they were all for the general good of the order, which stands behind every member when he is in trouble. Every member is made to understand that when he signs a contract he must abide by it, if he expects the society to take his part when he suffers at the hands of an unscrupulous manager. That this feeling of confidence is based on a solid foundation is proved by the following communication, which was received by the White Rats on Feb. 28, 1907:

The White Rats of America:

Gentlemen: After a conference of your president with the representatives of the United Booking Office of America, R. F. Keith as president, Edwin P. Albee as general manager, and Percy G. Williams as business manager, and the Western Managers' Association, represented by John J. Murdoch, confirmed by C. E. Kohl, we wish to make this brief statement:

In forming a consolidation of our interests the distinct understanding between the parties concerned in the same was as follows:

First: That an equitable contract shall be agreed upon by the artists and the managers.

Second: That there shall be no cutting of salaries.

Third: That there shall be no blacklist and that all old scores shall be wiped out.

Fourth: That we shall endeavor in every way possible to establish the most friendly relations between the artists and the managers, and in case of disputes to arbitrate matters.

Fifth: That in case of change of routes, causing an unreasonable shift of the artist, being necessitated by conditions that may arise, the manager shall bear his share of the railroad expense.

(Signed) R. F. KEITH,
R. F. ALBEE,
PERCY G. WILLIAMS,
J. J. MURDOCH.

The society has sick and death benefits, but

K. AND P.'S UNION SQUARE.

Mary Dupont, Viola De Costa, Howard and Howard and the Four Riamos Are Favorites.

Mary Dupont, in Left at the Post, by John W. Cope, was one of the principal entertainers. Miss Dupont has a great stock of energy, and even in last week's trying weather she did not spare herself. Her sketch gives her many good opportunities to be amusing and she was quite successful. The skit would be a great deal funnier if the part of the young messenger from the millinery store were played by an actor who knows more about eccentric comedy than does Willard Hutchinson. A man like Walter Perkins or Louis Simon could extract barrels of fun from this part. Viola De Costa and company appeared in the playlet, in the Latin Quarter, in which there is a good deal of singing and a little comedy. Miss De Costa was assisted by Jack Phillips, Augustine Baci, Billie Hobart, Edward J. Cornell, and Rebie Hazard. The funniest act on the bill was that of the Four Riamos, who know how to keep things moving at a lively pace. The children in the audience enjoyed this act immensely, and many of their elders wiped away tears brought on by excessive mirth. Gus Bruno was to have appeared in a sketch with Nellie Rosebud, but changed his plans and offered his monologue instead. He has a number of good stories that he tells with unction and effect. Howard and Howard were very good indeed, and the songs and parodies in their act were encored repeatedly. Almont and Dumont offered a very entertaining musical act, and Eliza and King pleased with comedy and magic mixed. Sue Smith sang some songs, and Corley and Corley did a fair talking act. Sophie Everett, who was injured by a fall from a ladder at this theatre a few weeks ago, and was obliged to cancel after her second performance, made her reappearance, presenting A House Warming, by Carroll Fleming. Miss Everett played cleverly and was assisted by Otto Hoffman and Harvey F. Miller. Harry Hamilton and Will Howlett played the banjo and violin, and also talked to no purpose. They would do well to leave out the talk and smarten up the musical end of their specialty. Francis Wood, hoop roller, and the motion pictures were the other numbers.

TWENTY-THIRD STREET.

Grace Cameron, Pat Rooney and Marion Bent, Gardner and Stoddard, and Others Please.

Grace Cameron was the headliner and her songs met with decided approval. One of the big hits of the week was scored by Pat Rooney and Marion Bent in The Busy Bellboy. While

K. AND P.'S 125TH STREET.

The Mikado in Condensed Form, Combined with Vaudeville.

A slight change was made in the form of entertainment at this house last week, when the Van Den Berg Opera company provided about half of the bill, the "act" consisting of a condensed version of The Mikado. Mr. Van Den Berg conducted the orchestra and supervised the production. The cast included Alexander Clark as Ko Ko, Max Calder as Yum Tum, Lillian Seale as Pitti Sing, Minnie Bennett as Katsina, H. W. Tru Donick as the Mikado, John McCloskey as Nanki Pook, John Rogers as Pook Bah, Henry Scott as Pish Tush, and Master Jack Parry as Nee Ban. The numbers introduced were sung with spirit, but it seemed a pity to cut this tuneful opera, in which every air is a gem. Master Parry was about the most popular person in the cast, though he had very little to do. There was a fair sized chorus, and the piece was nicely staged under the direction of William Parry. Heading the regular vaudeville contingent were Beati and Violet Allen and company, who caused a great deal of amusement in The Traveling Man, which is a succession of smart gags with lots of illustrative business. Katie Rooney sang and danced in her original way and won several encores. Harry and Kate Jackson in their homely but humorous skit, His Day Off, entertained admirably. The Vedmars, Ned Wayburn's The Enchanted Head (reviewed under new acts), and the motion pictures were the other numbers.

PASTOR'S.

Many New Acts on the Bill Here—Jewell's Manikins Are Well Liked.

The greater part of the bill was made up of new acts that are reviewed in another column. The venturesome individuals included O'Brien and Buckley, William A. Inman, Willard and Bond, Rogers and Warren, Montgomery and Moore, the Three Violets and Mike Scott. Jewell's Manikins were an extra attraction, and it is needless to say made a strong impression, especially with the children. Lewis and Lessington were amusing in a skit called Seth Spooner's Troubles. Musical Buehn did a neat musical monologue, using a German dialect and some familiar jokes. Charles J. Belmont, the juggler; the Mito Sisters, singers and dancers; and new views on the vitagraph made up the rest of the programme.

A NEW CIRCUS VENTURE.

The newest big organization to enter canvas circles is the Great Sells Shows, and William Sells has at last focused all his years of experience into a startling scheme. Always regarded as a liberal, venturesome circus director, the plans laid for this enterprise will astonish the average manager. An easy tour to the South is arranged to bring the company to a convenient point on the Gulf of Mexico, where a monster steam passenger and freight vessel of 12,000 tons has been chartered for a two years' cruise, and the itinerary will cover the entire Western Hemisphere. William Sells will be the pioneer director to take the first real American circus to Havana. After a tour of the island, a trip to Yucatan, Colon and Panama will be made, followed by an extended visit to the West Indies, including engagements at Martinique, St. Kitts, the Bermudas, Jamaica, Hayti, Costa Rica, Bahamas and Porto Rico. The South American tour will open at Georgetown, British Guiana; thence to Rio Janeiro, Buenos Ayres and several important places in the interior of Argentina. After rounding Cape Horn all the ports of Peru and Chili will be on the route; then a second Panama engagement; Guatemala, Nicaragua, up the Pacific side to Salinas Cruz, where the Tehuantepec Railroad will transport the entire show to Mexico City for the second Winter's season, as the first Winter will be spent in Brazil. Competent agents and interpreters have been secured. All the printing will be carried on the steamship, and only duties paid on what is necessary for each country. A small steam press on board will print the dates, heralds and small work as required in all languages, as well as issue a weekly paper of gossip of American and foreign news for the 300 people with the organization. A wireless telegraph system will be used for land information or whatever becomes necessary. A well-known magazine writer and an expert reporter on a big New York daily have applied for berths for the entire tour. The one and only "Punch" Wheeler is in charge of the publicity department.

CLARICE VANCE OUTWITS SHARPER.

Clarice Vance, fresh from her London success at the Palace, arrived home on Thursday last. She had an adventure on the steamer with some female card sharps and taught them a lesson. She was invited to join in a game of cards by three women, and to make things interesting everybody bought a few chips. Miss Vance was allowed to win at first, but when the first big pot was on the table it was claimed by one of the women, who held four aces. It happened that Miss Vance had just discarded one of the aces and held a "full house," that really entitled her to the money. She lost no time in claiming it, and the female bandits, seeing that their game was discovered, gave up, after listening to a few scathing remarks from Miss Vance. On Sunday evening the singer met with another little experience. She sang songs in the saloon for half an hour, and then passed the hat for the musicians, collecting \$40. The pot was taken to the Seamen's Home Fund. As that charity had already been enriched by a successful concert, Miss Vance appeared to the captain, who decided that the musicians were entitled to the money, and it was handed over to them.

MILTON NOBLE'S PLANS.

Milton and Dolly Nobles will begin their regular vaudeville season at Keith and Proctor's 125th Street Theatre on Aug. 5. Fads and Fancies, Mr. Nobles' latest farce, will be the feature of the season's repertory. Mr. and Mrs. Nobles will appear in their original roles. The character of Mary Ann Cahoon, the maid of all work, with a tad for poetry, will be played by Ida Lewis, while to the veteran character actor and old Boston Museum favorite, Thomas M. Hunter, will fall the character of Jefferson Foster, the banker who tries to make politics respectable. The appearance of these four sterling players in one vaudeville cast is something out of the common, and indicates vaudeville's growing demands upon the legitimate.

RICE AND PREVOST ON VACATION.

Rice and Prevost brought their engagement at Hammerstein's Paradise Gardens to a temporary close on Saturday evening, and for the next four weeks they will enjoy their first real vacation in six years. They have had a few "lay offs," owing to injuries received by Mr. Rice in doing his strenuous jumping tricks, but they have not known what a genuine rest has meant in a long time. They will return to Hammerstein's in the middle of August to finish out the Summer season.

ALHAMBRA.

Grace Van Studdiford, Leona Thurber, Bobby North and Others Entertain Harlemites.

The second week of the roof garden season was as successful as the first, and the capacity of the roof was tested every evening. The matinees in the theatre were also well attended, and Summer vaudeville in Harlem seems to be enjoying a boom. The star of the bill was Grace Van Studdiford, who sang a number of songs with brilliant effect. Leona Thurber and her "blackbirds" furnished excellent diversion with a lively singing and dancing turn. The Dunedin Troupe are fast winning great popularity with their extraordinary work on bicycles. Some of their stunts are daring in the extreme, and their act invariably arouses enthusiasm. Bobby North was on hand with some new parodies and jests, and his efforts won approval. The trained cockatoos shown by Mlle. Bartholdy were a source of much amusement. The music furnished by the Tobin Sisters is of a high class and the act is one of the neatest in vaudeville. The laughing hit of the week was scored by the Avar Comedy Four, their rough pantomime being well suited to open air performances. Frank Whitman, the dancing violinist; the Moores, acrobatic comedy duo, and the pictures rounded out a good bill.



OFFICERS OF THE WHITE RATS.

"Big Chief," R. C. Mudge; "Little Chief," George W. Monroe; Secretary, Herman Deane; Treasurer, Harry O. Hayes.

there is no regular insurance plan connected with it. It also is a general way to spread the broad mantle of charity so that it can do the greatest good to the greatest number. Members in distress are carefully looked after; fares are advanced to distant points for members who would otherwise be unable to accept engagements, and in many other ways the funds of the organization are used helpfully but discreetly. The initiation fee is \$25 and the annual dues \$6. In order to make it possible for everybody who is anxious to join the society to do so without coming to New York at once, a plan has been arranged by which performers may become bonded members. They are entitled to all the protection and privileges of the society, and can take the initiation at any time within a year after their election as members. At the end of a year, if the bonded member is still far from Broadway, he can have the time extended until it suits his convenience to take his degree.

The White Rats are affiliated with the Variety Artists' Federation of Great Britain and the International Artists' Lodge of Germany, so that members of any of these three organizations are assured of protection no matter in what part of the world they may be playing.

The officers of the society, whose pictures appear on this page, are: "Big Chief," R. C. Mudge; "Little Chief," George W. Monroe; Secretary, Herman Deane, and Treasurer, Harry O. Hayes. The trustees are Thomas F. Hill, Coley Lewis, and George E. Belmont, and Charles T. Adrich is the chaplain.

Interest was revived in 1906, when the membership was increased to eighty-seven, and by strenuous efforts the organization was freed from debt. In June, 1906, at the annual meeting, R. C. Mudge was elected "Big Chief," and he gave his word that he would work tooth and nail for the enlarging and strengthening of the society. How well he has succeeded is shown by the fact that the roll now contains 1,000 names, that there is a balance of \$15,000 on hand, and no debts whatever. The assets are increasing at the rate of from \$500 to \$700 per week, in spite of the increased expense incidental to the occupancy of the splendid new clubrooms at Broadway and Forty-sixth Street. The applications for membership and reinstatement average fifty per week, and it is expected that before many months have elapsed every performer of any standing will be within the fold.

The first meetings were held at the Parker House on Broadway, and later on rooms were secured at Gramercy Lyceum, on Twenty-third Street. The society then moved in rotation to the St. James Building, to Broadway and Thirty-first Street, Sixth Avenue and Twenty-fourth Street, Thirty-fourth Street near Broadway, 1430 Broadway, and finally to its present comfortable location over Churchill's Restaurant. Here it occupies two floors, the first being used as a lodge room and theatre, with reading and writing and conversation rooms, and there is a corner in which devotees of pool and billiards may indulge in their favorite pastimes. The second floor contains the executive offices and a dozen comfortably furnished bedrooms, which members can hire by the day or week. The rooms are nearly always occupied, and they, together with the pool and billiard tables, pay the expenses of the establishment.

On account of the large membership the society is actively preparing for the erection of a suitable building in which the members will enjoy every comfort possible, with all of the conveniences of the best clubs. With that end in view a deal is under way with a prominent real estate company for the erection of a six-story building on a lot 56 by 110 feet, that will, in addition to the usual features, contain one of the finest gymnasiums and one of the most elaborate lodge rooms in New York. The new home will be within a block of the present quarters, and it is expected that the organization will be able to occupy it before another year has passed.

The principal reason why the White Rats are in such a prosperous condition to-day is that the members enjoy many material advantages. Extremely harmonious relations have been established between the society and the various vaudeville managers. This has all been accomplished in a little over a year, and to Mr. Mudge is due a great deal of the credit. He has had many difficult questions to handle, and his tact and good judgment have frequently been tested to the

NEW VAUDEVILLE ACTS.

SKETCHES, MUSICAL ACTS AND SINGING TUNES ARE AMONG THE NOVELTIES.

Alice Johnson, William A. Inman, O'Brien and Buckley, Rogers and Warren, Montgomery and Moore, Willard and Bond, Ascott, Eddie and Frank, Bertha Moss-Russell, Tancus and Miss Scott make bids for favor.

The following acts were seen in and about New York for the first time last week:

A Clever Pair.

It seems strange that so clever a team of performers as W. J. Montgomery and Florence Moore should not have been seen in New York before, but if booking agents and managers have any sense they will not be allowed to sink back into obscurity, as they would be an acquisition to any bill and should make a success in any company. They were by far the brightest feature of the bill at Pastor's last week, and aroused real enthusiasm in an audience on Thursday afternoon that was, on account of the heat, in no mood for applauding or showing an interest in anything. Miss Montgomery has a most winning personality that gets right over the footlights from the moment she makes her first appearance. She reminds one very much of Lella McIntyre, and is every bit as clever as that talented little woman. She knows her business, and all she needs is some vocal training to make her a soubrette of the first class, as she has magnetism of a quite unusual sort. She sang a song called "Jennie," written by Mr. Montgomery, so easily that the chorus had to be repeated six or seven times, and even then the people did not seem to have had enough. Miss Moore will undoubtedly be heard from later on. She, however, did not carry off all the honors by any means, as Mr. Montgomery more than held up his end of the act by some very good comedy work, in which he was assisted by the piano, which he handled with much skill. He also displayed a good deal of originality in his dancing, which is quite odd and amusing. No better act than this has been seen at Pastor's in many moons.

A Romance of the Stage.

Alice Johnson and company played their first regular New York engagement at Keith and Proctor's Twenty-third Street, presenting a one-act play called *The Nightingale*, written by Richard Warner. The *Nightingale* is a nickname for Mlle. Claire Fremont, a French music hall singer, who is very popular. The scene is laid in her dressing room at the theatre, and it is shown through a conversation between the singer and the property man that she is very much in love with a certain "Charlie." A letter from the man's wife arrives, in which the writer begs the singer to let her husband come back to her. "Prop" pleads the cause of the wife, and clinches matters by showing the actress a picture of the man's baby. When he appears she takes him with his peridy, and he denies that he is married. His wife comes in and he is forced to acknowledge that he has lied. The singer orders him from the room and sinks fainting on a chair. The call boy summons her to the stage, and in spite of her sore heart she assumes a gay demeanor and runs on to sing her songs. While the sketch is slightly reminiscent of one or two others, it nevertheless has distinct merit, and was capably played by Miss Johnson. She kept her charming French accent without a break, and whether her mood was grave or gay she acted with skill and effect. Her dress was elaborate and tasteful. Jack Bennett as "Prop" had a fine tough dialect that gave a flavor to his crisp lines. Henry Burkhardt as the villain and Frances Arno were satisfactory in small parts.

A Bit of Nonsense.

O'Brien and Buckley, who have stuck to an old specialty for a good many years, got away from it last week at Pastor's, when they put on a new farce called *A Bachelor's Apartments*. The scene is laid in the rooms of a bachelor who has invited his fiancée to supper, and has promised to have his mother on hand to chaperone them. The mother does not arrive, and in desperation the young man induces his fat Irish butler to dress up in his mother's clothes and impersonate her. The usual complications and misunderstandings occur as in *Charlie's Aunt* and innumerable other plays, and finally the real mother arrives and everything is straightened out. The sketch pleased, but it needs smartening and a much livelier finish should be provided. Mr. O'Brien's costume when he removes the wrapper and wig is in bad taste, and does not add one jot to the effect. When he gets used to his part he will be able to make it very amusing, and a little more of his violin work would not be amiss. Agnes Buckley as the fiancée and Harry Buckley as the bachelor played cleverly. O'Brien and Buckley deserve credit for getting out of the beaten track, and with a few improvements they will have an excellent sketch.

Humor and Pathos.

William F. Inman and company were among the novelty producers at Pastor's, putting on for the first time *The Star Gazer*, programmed as a study of every-day life. A special drop shows the exterior of the Pulitzer Building on Park Row, in front of which is seated an old Irishman (Mr. Inman), who is soliciting passers-by to take a look at the stars through his big telescope. A slight gambol happens along and tries to stimulate the old man. After bandying words for some time the old man shows the "sport" a picture of his long lost son, which the latter immediately recognizes as a photograph of a gambler known in the West as "Denver Dan." He hates to tell the old man that his son is a gambler, and while he is deliberating a boy posts a bulletin announcing that "Denver Dan" has been shot dead in Leadville. The finish is not very effective and should be strengthened. Mr. Inman gave a splendid impersonation of the honest old Irishman, and displayed considerable power in the pathetic portion of the sketch, which is not quite as good as the one he formerly used, though it is modeled on the same lines. Mr. Inman was assisted by Maxwell Reynolds as the gambler and Fred Matthews as a bulletin boy.

A Genuine Irishman.

Miss Scott, who made his New York debut at Pastor's, afforded a rare treat to those who are on the lookout for the unusual. He is an Irishman, and dwelt on that fact frequently throughout his monologue, which consisted of quaint songs and quaint stories, all of which he declared were of his own composition. Mr. Scott was an odd brogue that lends a rich flavor to his remarks, and a familiar way of addressing the audience not common to most single entertainers. Just before the end of his act one of the stage hands brought out a nickel plated pedestal and placed it in the center of the stage. It was about one foot high, but before mounting it Mr. Scott stooped down and tested it thoroughly, remarking that he wanted to be sure that it was all right, as he could never tell what tricks might be played upon him. He wound up with a clog dance that he declared was self-taught, and nobody could dispute the fact. He wore several medals, but neglected to explain their significance.

A Military Farce.

Joe F. Willard and Harry Bond presented at Pastor's *The Battle of Bunker Hill*, using a special drop representing a battlefield. The characters are a German war correspondent, a captain and a private. The act drags somewhat in the beginning, but when Mr. Willard entered on a property horse and dodged the bullets that were

coming thick and fast the action lived up, and the close was amusing. The dialogue is funny in spots, and the piece makes up in action what it lacks in literary merit. Mr. Willard worked very hard and Mr. Bond and James E. Carvin gave him good support. All that is needed to make the skit highly entertaining is the elimination of some lines at the start and the addition of some gingery gags. This will probably be done in short order, and the result should be a very satisfactory vehicle.

A Melange of Jokes and Songs.

The Little Joker is the title of a new skit offered for the first time last week at Pastor's by Ed. Rogers and Alice Warren. There is a slight plot connecting the incidents, involving a jealous wife who dresses up as a tough girl in order to find out whether her husband is true to her or not. He in turn becomes a coxer by changing his clothes, and in this garb sings a coxer song that has a catchy swing. There is slang a-plenty throughout the sketch, and the songs used are Mr. Rogers' own compositions. The act as it stands is neither good, bad nor indifferent. With the average audience it would pass as a fair offering.

A Trio of Singers.

Three young women who call themselves the Three Violets were in the bill at Pastor's doing a straight singing act. They seemed rather timid and kept their hands folded firmly behind their backs during the entire specialty. They have strong voices, but know very little about harmony. One of them sang a solo that sounded like Swedish, so poor was her enunciation. A few instructions from a competent teacher would improve the act a great deal.

A Singing Illusion.

The Enchanted Head is the title of Ned Wayburn's latest offering, which was shown for the first time at Keith and Proctor's 125th Street Theatre last week. It is an old-time illusion in a slightly changed form, and consists of the apparent decapitation of a woman, whose head, when "removed," continues to sing at some distance from the rest of her body. The performers presenting the act were Laura Estelle Ellis and A. Friedland.

A Singer with a Wide Range.

A vocalist billed as Tancus was one of the newcomers on the bill at Henderson's. He is programmed as being from the Wintergarden, Berlin, and depends for his success upon the exhibition of a voice with a very wide range. He runs the gamut from bass to soprano, and some of his high notes, though sung in falsetto, are extremely good.

Acrobatics and Comedy.

Ascott and Eddie have added a man named Tusk to their act, and the new arrangement was shown for the first time at Henderson's, Coney Island. A lot of new clowning is introduced, and several tricks are used that were not in the old act. Taken all in all, it is an improvement upon the former offering.

A Single Musical Specialty.

Bertha Moss Russell presented a musical act at Henderson's that has some pleasing features. Miss Russell began with a xylophone solo, following it with selections on the French horn, saxophone and trombone, using the last-named instrument for a burlesque in imitation of a soloist in a colored band.

FOLLIES OF 1907.

Follies of 1907, a musical review of the New York sensations of the past season, was presented for the first time in New York on July 8 at the Jardin de Paris (New York Theatre roof). The book is by Harry B. Smith and several of the lyrics are by Vincent Bryan, while the music is taken from various sources. There is no plot whatever, the piece being simply a succession of incidents and specialties by well-known performers. There are no less than thirteen scenes in the play, which opens at the Jamestown Exposition and takes in a railway station, Atlantic City and a number of familiar spots in New York. The feature of the offering is a sensational Ralome dance by Mlle. Dazie, which comes at the end of the evening. The comedy honors were carried off by Bickel and Watson in their burlesque band-leading specialty. Emma Carus sang "Handle Me with Care" and "Salome Jane" with very happy results, and Dave Lewis warbled "Reincarnation" and "I Think I Oughtn't Auto Any More" winning several ovations. Charles J. Ross had an excellent make-up as Mark Twain. Others in the big cast who had more or less to do were Grace La Rue, Lillian Lee, Grace Leigh, Roma Snyder, Madlyn Summers, Edythe Meyer, Frank Mayne, Dan Baker, James Manley, and David Abrams, the animal impersonator. There was a large and efficient chorus made up of girls who had appeared with Anna Held last season. They had been well drilled by Julian Mitchell. The motion picture effect, in which the girls appeared to be splashing in the waves, while not new here, was well liked, and a chorus of drummers that marched around the roof beating a tattoo met with favor. The production was directed by Herbert Gresham. The piece will run indefinitely.

THIS WEEK'S ATTRACTIONS.

PASTOR'S.—Crawford and Manning; Alice Hanson and Gusie Nelson; Flecken and Miller; Markey and Moran; Sheppard and Ward; Bert Wiggins; Milton's dogs; Phelps-Columbine Trio; Merton and Diamond; James and Prior; Freeman and Freeman; Wygand and Wygand; Harry Holman.

ALHAMBRA.—That Quartette; Duncin Troupe; Camille Trio; Genaro and Bailey; Cliff Gordon; Milani Trio; James and Lucia Cooper; Milt Wood; Le Clair and Bowen.

KEITH AND PROCTOR'S UNION SQUARE.—The Big Show, with Edward McWade and company; Agnes Scott and company; George Abel; Ethel Alden and company; Ketch and Pearl; Leo Carillo; Cornelia and Eddie; Delmore and Oneda; Gay McClaran; the Kemps; Josie Allen.

KEITH AND PROCTOR'S TWENTY-THIRD STREET.—Ella Fay; Eddie Leonard and company; Guyer and Crisp; Jane Elton and company; Zingari Troupe; Howard and Howard; Marion Garson; Swan and Bamhard.

KEITH AND PROCTOR'S 125TH STREET.—Van Den Berg Opera company in *The Chimes of Normandy*; Miss Norton and Paul Nicholson; Kelly and Kent; Century Comedy Four; Kelly and Bartlett; Newton and Almont.

HAMMERTON'S PARADISE GARDENS.—Englele Fougere (American reappearance); Ned Wayburn's Fantastic Phantoms (first time here); Barnold's Animals; Four Fords; Belle Blanche; Four Avolos; Gus Edwards' School Boys and Girls; Willie Pantzer Troupe; Collins and Hart; Lind; Paul La Croix; Sober Sue.

METROPOLIS ROOF GARDEN.—Herbert Brooks; Hoerlein, Adams and company; Charles B. Lawlor and Daughters; Fitzgerald and Quinn; Fred Riverhall; Nellie Nichols; Lambert and Williams; Adelaide Francis.

AERONAUT FALLS 7,000 FEET.

Gail Robinson, of Buffalo, operator of Knaben-shue's airship, had a miraculous escape from death at Springfield, Ohio, on Saturday last. He had ascended to a height of about 7,000 feet when one of the blades of the propeller struck the gas bag and released the gas. The machine began to drop and finally landed in a field. The men who rushed to Robinson's assistance found him practically unhurt, after his fall of over a mile through space. He explained that when the accident happened he climbed to the top of the propeller, which caused the balloon to point straight up, with the hole underneath. The air filled the bag, which acted as a sort of parachute and carried the aeronaut safely to the ground. He received only a few slight bruises.



NEVER TOUCHED FAT-HEX!

MELVILLE'S NOTES FROM LONDON.

A Real Indian Conjuror—Few Novelities at the Halls—Interesting Gossip

LONDON, July 5.—Motogiri and company have arrived in London from a lengthy tour of Australia, India, Burma, Java, Straits Settlements, China and Japan. While traveling through Central India I was struck with the style of work of several of the Indian conjurors, the consummate ease with which they effected the different passes known to magicians, and everything done without fuss or paraphernalia of any sort. This work is all learned from childhood and is not an accomplishment that is adopted and performed with a certain degree of merit, as is the case with many men of magic that adopt this mode of living after having seen some one else do similar things. These people inherit this art, and when one really clever is found he takes "some beating."

Prince Shalkia is the leader of his country in all Eastern mysticism, and for this reason I induced him to accompany me to Europe. He de-nounced, but on my commenting to take his whole family, mother-in-law and all, I succeeded, with the result that two days after his arrival in London he was commanded to appear before the King and Queen of England, and so pleased were they with his tricks that he performed several others not on the programme, the King remarking that he was quite pleased to again see an Indian conjuror, as it was many years since he had seen any magic done by real Indians, and that was when he was Prince of Wales and had paid visits to India. The Queen at the conclusion of the performance made special recognition of the son of Shalkia by leaving her seat and coming on the platform. She asked him how old he was, complimented him on his performance and said she hoped he would like England. Since then Shalkia has been lionized by society and has entertained, among others, the Rothschilds, Earl and Countess of Carnarvon, Melba, Lady De Grey and numerous notables that would fill a long list. Many offers have arrived for Prince Shalkia to visit America, but the London season being in full swing no plans can be considered.

The trip from India was without incident, the sea being beautifully calm (a record voyage) until we reached the shores of Brest, France, when something went wrong with the works, and three balls were hoisted on the mast to show that the ship's engines were out of order. We were lucky that it had not happened before, as, with the wind blowing and the ship drifting rapidly, there would have been no alternative but to go to the rocky shore of Brest. For four hours we remained in our predicament until temporary repairs were effected, and after arriving at Plymouth, England, the next morning, the 400 passengers were sent on to London by train at the expense of the shipping company. Tilbury Docks was the destination of the majority of the passengers, but all landed, quite satisfied with the turn affairs had taken, and in six hours we all arrived at Paddington Station, London.

There is nothing very startling going on at present in London. The large West End halls are keeping up their reputations for good bills, and the weather is so chilly and bleak that it ought to help business; outdoor pursuits being out of the question.

There is an illusion called "It" that is being produced at the London Shoreditch, in which a man is tied to a plank by a committee, a cabinet put over him, and in his place a woman is found. He comes from the roof of the building down on a rope to the aisle of the theatre. The "professor" nightly challenges any one to tie up the man so that he cannot escape. They can bring their own ropes and padlocks. (I forgot to mention that there were also fifteen padlocks used.) No one has won the £50 he offers to pay so far. I think it is "easy money," but stage bets are hard to win unless you want to make enemies.

Paul Conchas, "the Military Hercules," had an exciting experience last evening. He was sitting in a "rendezvous" kept by the retired Pantzer, of the Pantzer Brothers, where only artists are served with drinks and refreshments.

This is one of the two places in London where the Hennes being a club one, drinks can be served at a much later hour than in the ordinary licensed bars and hotels. Well, to return to the tale, four men entered the place and asked for drinks after all the other licensed establishments had been closed. Pantzer refused, as they were not members of the Artists' Club, and therefore had no right to be there. Words followed, and one of the men struck Pantzer on the nose. Pantzer tried to put them out, and more blows on Paul Conchas, who was an interested spectator. Then the fun began. Conchas jumped up and seized two of the men, and making a battering ram of one of them, knocked down the whole four. On rising they rushed at the bar and began a fusillade of all the loose articles in sight, beer bottles, filled and empty, were hurled at Conchas by the four men, who had armed themselves with everything in sight. Conchas, with a chair in his hand was warding off the fragments of broken glass. The whole place was wrecked beyond recognition, but Conchas escaped injury and appeared as usual at the Hippodrome where he is performing at present. P. Richards was a silent witness, and says he would not have missed the sight for worlds.

Articles signed by Shalkia in Hindostani, written on the mysticism of Indian conjuring, are being eagerly sought after by the press since his appearance before the King. His first contribution has been bought by the *London Magazine*, and will appear on July 15. An exposé of the "marvelous" tricks long associated with the travels of Anglo-Indians and magicians will be graphically written by Shalkia at a future date.

One of the novelties in London at present is Mr. Hymack at the Empire, who, in front of the audience while singing, changes his gloves instantly. He draws off one pair, and, showing he has nothing on his hands, immediately another pair appears. He shows gloves of all colors. It is a distinct novelty and has made a big hit, and many copyists go to try and find out how it is done. They occupy the very front seats, but so far have not launched a copy. I suppose they will succeed in the end.

The London Society Council has abolished living statuary, and with good reason. It has been killed by the advertising, and the plan of having women appear with only a covering of sine and castor oil. The result is that acts of real merit, like the Seldoms and Olympians, will likely fall under the ban. They have not as yet been removed from the Pavilion, but most of their photographs have been. Before their introduction of a woman in their poses the severest critic could have had nothing but praise for their fine and difficult poses.

I expect to arrive in New York about July 16 to look after an important business matter. FRANCIS MELVILLE.

SEARCHING THE WILDS.

An item in a Western paper tells of the wanderings of one Albert Gilbert, described as a representative of the Keith and Orpheum circuits, who is scouring the West for vaudeville talent. The paragraph states that "Mr. Gilbert is working among the young ladies of Iowa. His headquarters are in Des Moines and after a few days' effort he has drawn up a contract with Rachel Steinman, the local violinist of repute. Mr. Gilbert has been in the work for eight years, and this is the first time he has extended his work thus far West. He will remain in the territory for a fortnight and expects to gain some excellent talent." Western talent must be very hard to coax into the East, if it takes "a few days' effort" to get a "local violinist of repute" to sign a contract. It is generally understood that the Western performers who have never played in New York will grab the nearest pen, whenever they hear a noise that sounds like the rustling of a contract, but it is evident from this account that it is a matter that requires diplomacy and tact. However, it would seem that Mr. Gilbert is persevering, as he has been engaged in his present occupation for eight years. Perhaps some day he will discover a genius that will astound the world.

CHARLES HORWITZ.



The above is a portrait of Charles Horwitz, the prolific author of successful vaudeville sketches. Many headlines have vehicles from his pen, and among his many well-known comedies may be mentioned *The Marriage Fee*, written for Harry First; *Mrs. Murphy's Second Husband*, for Grace Emmett; *The Last of the Troupe*, for Combs and Stone; *A Horse on Hogan*, for Le Roy and Clayton; *A Strange Boy*, for Howard and Bland, and many others. College Days, Mr. Horwitz's latest effort, written for Fred V. Bowers and company, and *Master Gibson's Girl*, written for Annabelle Whitford and company, will shortly be seen on the Klaw and Erlanger circuit. Mr. Horwitz has also recently finished the book and lyrics of a new musical comedy that will be produced during the coming season.

CONSIDINE MAKES A STATEMENT.

John W. Considerine, after a month in New York, arrived in Seattle a few days ago. In an interview in the *Seattle Times* Mr. Considerine said:

"The vaudeville situation in the East is practically unchanged as yet, but an agreement will unquestionably be reached by Klaw and Erlanger and Keith and Proctor ere the middle of August. They will then decide which of the big circuits will be extended to the Pacific Northwest, and Sullivan and Considerine will play the attractions of that circuit in this territory. Work on the Coliseum will proceed with vigor, and I hope to have the big vaudeville attractions by the time that house is ready to open, Sept. 15. In the size of the auditorium, the appointments and the stage measurements the Coliseum will be admirably adapted to the largest vaudeville turns on tour."

"All of the big shows will be played one week, opening here on Mondays, at prices ranging from 25 to 75 cents. The Star will continue to offer vaudeville of the present caliber at the same popular prices, and the Orpheum will continue in business until the improvement of the property renders necessary the tearing down of the theatre."

In November we will start the excavation of the southwest double corner of Third Avenue and Madison Street for an office and theatre building. At the completion of this new house the first-class vaudeville will be taken there and the Coliseum will be converted into a stock dramatic theatre, for which I believe it will be very well adapted."

A NEW SKETCH TRIED OUT.

At the Wednesday matinee at Keith and Proctor's Union Square Theatre last week there was given the postponed trial performance of Edyth Totten's sketch, *Ahead of the Show*. Miss Totten has studied the Cressy school of sketch writing, the scene being laid in one of those way back villages in which the "opera house" is over a grocery store. The characters are a flighty girl, who is acting as advance agent of a small theatrical company, and a country storekeeper. The dialogue consists of a lot of inconsequential talk between the two, and finally the girl notices a photograph on the wall that seems to bring her mind back to her childhood days. It is her father's picture, and the old countryman turns out to be her long lost uncle. She does not rejoice and decide to settle down in the village, but informs the old man that she will take him on the road and show him a little life. The part of the girl was played by Marie Louise, evidently an amateur, who has not even learned the rudiments of acting. She was very busy with her feet, and every little while elevated one of them in such a giddy way that the old man's goatee was in imminent danger of being kicked off. Miss Louise's shoes were the most original thing about her. The toes were black and the heels white, and the effect, when she walked or pirouetted was remarkable to say the least. John Boone was the storekeeper and played fairly well, though his characterization was conventional.

B. F. KEITH'S ANNIVERSARY.

The twenty-second anniversary of the establishment of continuous vaudeville by B. F. Keith was celebrated on July 6. It was on that date in 1885 that Mr. Keith began in a very humble way in a small store in Boston, and laid the foundation of his great fortune. He attended strictly to business early and late, and advanced step by step, until he became the owner of several palatial theatres and one of the most influential business men in the United States. Cleanliness has always been his watchword, and his success is based on the strict supervision of the words and actions of the performers, as well as on a plentiful use of soap and water, scrubbing brushes, brooms, dusters and white paint. The present popularity of vaudeville is due almost entirely to Mr. Keith's energy and perseverance in educating the public to an appreciation of the efforts of performers who had been trained by him to give an entertainment fit for women and children, and still lively enough to attract and please the hardened theatregoer.

A QUICK DECISION.

William A. Inman, who produced a new sketch called *The Star Gazer* at Pastor's last week, was the first one to see that the act would not do, and immediately made up his mind to shelve it. Next season he will use his former vehicle, *Recognition*, which has been entirely rewritten, the action taking place in front of a baseball ground instead of a building in which a prize fight is supposed to be going on. Mr. Inman's wife, professionally known as Anna Doherty, who became the mother of a fine baby a few weeks ago, is recuperating in Chicago and making preparations to appear in a single specialty, which will be booked in conjunction with that of her husband.

BERTHA CORDRAY'S DEBUT.

Bertha Cordray, niece of John F. Cordray, the well-known Western manager, made her first appearance in vaudeville at the Marquam in Portland, Ore., on July 3 in a sketch. According to the local press, Miss Cordray made a very creditable debut and gives promise of advancing rapidly in the profession.

AARONS RETURNS WITH CONTRACTS.

Many Prominent European Headliners Engaged by Him for Advanced Vaudeville.

Alfred E. Aarons, who was sent abroad by Klaw and Erlanger on April 2 for the purpose of engaging performers for their "advanced vaudeville" scheme for next season, arrived in New York last week with a trunk full of contracts that call for the appearance here next season of many noted headliners and some ordinary acts, many of which have never been seen on this side of the ocean. Mr. Aarons was quite familiar with the work he had in hand, as he booked European artists for Koster and Bial's and for Hammerstein's Olympia years ago. He visited every large city in England and on the Continent, as far as Constantinople and Cairo. The English performers engaged include Hetty King, a male impersonator on the order of Vesta Tilley; Gus Glen and Clara Romaine. The Khil-Khal Troupe of twenty Japanese dancing girls; the Royal Comanches, forty men and ten horses; the Four Scotland Girls; the Lancashire Lads; a Tyrolean troupe of twelve singers; the Bernese Troupe of Neapolitan Singers and Dancers, 14 people; the Burmese foot jugglers; the Schuetzenliedert, German singing and dancing girls; the Tachin Maa Troupe of Chinese jugglers; the Eight Delft Girls from Holland, and a mysterious performer known as "Countess X," about whose act great secrecy is maintained.

In addition to those named above, Mr. Aarons has secured the following people, many of whom have been seen here in the past: Alexandroff Troupe; Boganyar; Baron's European Menagerie; Walter Bellini; Baptista and Francini; Calcedo; Whit Caniff; Cole and Sage; Cinquavalli; Desroches and Bianca; Liane D'Eve; La Emerald; Lillie Flexmore; Ida Fuller; the Georgettas; the Brothers Gaudschmidt; Griffiths Brothers; Willie Hale; Hanvay and Lee; Kara; Konorah; Kitts and Windrum; Kelley and Ashby; Harry Lauder; Jack Lorimer; Little Pich; Mile La Camargo; Le Roy, Taima and Bosco; Le Nu Esthetique; Maria La Bella; Marguerite and Hanley; Millman Trio; Mile. Murgar; Masina and Orsetta; Mile. Marzac; Marnie Trio; Brothers McNaughton; the Brothers Martinich; Prince Koki; Charles Prolie's New Sensation; Mabel Sinclair; Terley; Vasco; Valoni; Velazzi; J. H. Winton; Wilson and dog; Brothers Willing; and Galletti's monkeys. Vesta Victoria and Alice Lloyd were engaged for "advanced vaudeville" dates before they sailed for England in June, and will return here next season.

A BUFFALO HUNT NEAR NEW YORK.

The vicinity of New York would naturally be considered as about the last place in America in which buffalo could be hunted, but a few men on Staten's Glen Island, near New Rochelle, had about as exciting a time chasing bison on Sunday last as Buffalo Bill ever had on the Western plains. There are twenty lively bison in the herd, and they kept the hunters busy for several hours. Glen Island, which is the property of Mr. Starin, is a beautiful day resort that has not been open for the past two years. Several gardeners were employed, however, and the handsome flower beds, bushes, trees and hedges were kept in splendid condition. When the buffaloes were finally rounded up the whole island looked as if it had been hit by an earthquake. A few days ago Miller Brothers, who own a big buffalo ranch at Miles, Okla., purchased the Glen Island herd for \$20,000, and sent George Strong, their star cowboy, to bring them West. He landed the leader of the herd and started with him to the dock, expecting the others to follow. The leader waded along tamely for a dozen yards, then planted his feet firmly, tossed his horns, jerked Strong from his seat and stampeded the herd. The animals ran wild until they had tired themselves out, when they were driven into their corral. When their anger has cooled the keepers of the herd at Bronx Park have promised to lend Strong a hand in getting the buffaloes started on their journey.

PHILLIP AT THE CIRCLE.

Adolf Phillip, the German actor-manager, who for several years ran the old Germania Theatre, and who has been in Berlin for some time managing a popular playhouse, will return to America next season and will open at the Circle Theatre on Sept. 2, in a comedy called *Across the Big Pond*, which is said to have scored a tremendous success in Germany. It was played in Berlin for three years and had a run in Hamburg of 1,300 performances. M. M. Thiese expects that the play will run all next season at the Circle, and has made his preparations accordingly. When Phillip was in New York last he had a large following. He had a plan of adapting German farces, localizing them to New York, and some of the pieces thus treated had very long runs.

TONY PASTOR IMPORTS SINGER.

Not to be outdone by the other vaudeville managers, who are making spurring announcements of the engaging of European performers, Tony Pastor will without any undue flourish of trumpets, present next week for the first time here, Chasme Lamara, who is very popular at the Oxford and other London halls. Miss Lamara will be heard in some of her latest song successes, and her engagement may extend over several weeks. Mr. Pastor used to import English performers with great frequency, but that was before the days of inflated salaries. It was at his theatre that Vesta Tilley and Vesta Victoria were first seen in New York several years ago.

EUGENIE FOUGERE ARRIVES.

Eugenie Fougere, the French soubrette, arrived in New York on Sunday evening on *La Bretagne*, accompanied by her manager, Alfred Girault. For several months past she has been trying very hard to learn English, so that she can sing a song or two that will be understood here by everybody. Before leaving Paris she made a bet with Edna Aug that she would not speak a word of French on the voyage, and declared that she had won the wager. Fougere has not been seen here in seven years, and intends to revive some of the songs that were popular on her former visit during her engagement at Hammerstein's, which began yesterday and will continue for four weeks.

ROLFE'S NEW ACT.

B. A. Rolfe has secured the services of Lew Adams, the German comedian, for one of the two principal parts in his new act, *Paradise Alley*, which is to be a complete musical comedieta. The book and lyrics have just been finished by Addison Burkhardt, and Mr. Rolfe is putting the finishing touches to the score. The act is a representation of life on the East Side of New York city, and is a mixture of comedy, singing and action.

A "SOCIETY" CIRCUS.

Ex-Chief of Police William Devery, Lillian Russell and Lew Fields are to take part in a circus to be given at Far Rockaway on Aug. 8, 9 and 10 for the benefit of the Roman Catholic Church of St. Rose of Lima. The performance will take place under a tent in Steeplechase Park. Devery is to be ringmaster. James J. Corbett, Young Corbett, Tommy Murphy and Jim Donovan, well known pugilists, will act as ticket sellers.

NEW HOUSE IN KNOXVILLE.

A Northern syndicate is searching in Knoxville, Tenn., for a site for a new theatre which is supposedly to be a vaudeville house. Through a local real estate firm options have been taken on four different sites for the house. Knoxville at present has only one regular theatre, and it is said that there is a population of 75,000 to draw from.

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VAUDEVILLE PERFORMERS' DATES.

Performers are requested to send their dates well in advance. Blank space will be furnished on application. The names of performers with quotations are not published in this list.

Acres, Three-Ring, Green Bay, Wis., 15-20. Bijou, Marinette, Wis., 22-27.

Adams, Helen—Chgo. O. H. Chgo., 15-20.

Adams, Musical—Roseville Park, Sharon, Pa., 15-20.

Adelman Trio—Empire, London, Eng., June 1-Aug. 12.

Hansa, Hamburg, Ger., 15-20.

Adelman, Bijou, Sharon, Pa., 15-20.

Adie, White City, Pa., 15-20.

Adler, Flo—Forest Park, St. Louis, 14-20. Fontaine, Ferry, Louisville, 22-27.

Adrian, Jeanette—Lake Michigan Park, Muskegon, Mich., 15-20.

Abern, Charles—Island Park, Easton, Pa., 15-20.

Aberna, The—Pines Park, Haverhill, Mass., 15-20.

Albino, The—Goldsmith Park, Marion, Ind., 15-20.

Star, Marionville, Ind., 22-27.

Alexander and Scott—Avon Park, Youngstown, O., 15-20.

Alexandra, Mile, and Bertie—Ambassadors, Paris, Fr., 1-31. Palais d'Art, Brussels, Belg., Aug. 1-31.

Alfred, Lane Park, Wash., 15-20.

Allen, Josie—K. and P. Union Sq., 15-20.

Almont and Dumont—Keith's, Phila., 15-20.

Alpha Trio—Forest Park, Westfield, Mass., 15-20.

Alpine Troupe—White City, Chgo., 15-20.

Alvin Brothers—Luna Park, Coney Island, 15-20.

American Ladies' Quartette—Glen Haven Park, Rochester, N. Y., 8-20.

American Newbury—Mansion's Park, St. Louis, 14-20. Cook's, Evansville, Ind., 22-27.

American Transpore, Four-Spring Grove Park, Springfield, O., 15-20.

American Four—Keith's, Cleveland, O., 14-20.

Antrim and Peters—Unique, Minneapolis, 15-20.

A Night in the Tropics—Electric Park, Newark, N. J., 8-20.

Appelle's Animals—Hazel Park, Hazleton, Pa., 15-20.

Luna Park, Scranton, Pa., 22-27.

Appley, E. J.—Bijou, Kalamazoo, Mich., 15-20.

Archer and Crocker—Keith's, Boston, 15-20.

Arden and Abel—K. and P. Union Sq., 15-20.

Arlington Four—Celera Park, Jamestown, N. Y., 15-20.

Armstrong, Grace—Wagon's, Joplin, Mo., 14-20.

Armstrong and Clark—Orph., Los Angeles, 15-27.

Armstrong and Holly—Keith's, Cleveland, 15-20.

Armstrong-Baker Troupe—Lyric, Salt Lake City, U., 15-20.

Arnold, Mile—Electric Park, Newark, N. J., 15-20.

At the White Horse—Orph., Frisco, 14-27.

Aubrey and Lewers—Henderson's, Coney Island, 15-20.

Avery and Pearl—Trocadero, Chgo., 15-20.

Avon Four—Hammerstein's Roof, N. Y., 15-20.

Babcock, Oscar—Ontario Beach Park, Rochester, N. Y., 15-20.

Raggs, The—Svendborg, Denmark, June 1-Sept. 30.

Bailey and Brown—Atlantic Garden, N. Y., 15-20.

Bailey and Fletcher—Keith's, Cleveland, 15-20.

Baker Troupe—Lyric, Salt Lake City, U., 15-20.

Balmain, The—Shea's, Buffalo, 15-20.

Banvard, Six—Happyland, Staten Island, 15-20.

Barnes, The—Gwynn Oak Park, Balto., 15-20.

Barnes, Al—Union, Minneapolis, 15-20.

Barnes, Three—Webster Park, Le Salle, Ill., 15-27.

Barnock's Five—Luna Park, Buffalo, 15-20.

Barnold's Animals—Hammerstein's Roof, N. Y., June 3-July 20.

Barnold-Lancaster—Maj., Chgo., 15-20.

Barry and Woodford—West End, New Orleans, 7-27.

Bartling, Amy—Orph., Frisco, 7-20.

Barton's Animals—Henderson's, Coney Island, 15-20.

Barton's Dogs and Ponies—Paragon Park, Boston, 15-20.

Barto and Laughlin—Woodland Park, Ashland, Ky., 15-20. Central, Allentown, Pa., 22-27.

Bates and Ernest—Pinehurst Park, Worcester, Mass., 15-20.

Bates, Louis W.—Casino, Washington, Pa., 15-20.

Beattie, The—Irwin, Goshen, Ind., 15-20.

Bedouin Arabs, Eight—Fair, Winthrop, Mass., 13-20.

Bell and Richards—Scenic, Revere Beach, Mass., 15-20.

Bell and Richards—Keith's, Phila., 15-20.

Belmont, Belle—Chester Park, Clint., 14-20. Cook's Park, Evansville, Ind., 22-27.

Benton, Elwood—Southern Park, Pittsburgh, 14-20.

Benton, Elwood and Maggie—Central Park, Dunkirk, N. Y., 15-20.

Benton, Low—Fontaine Ferry, Louisville, 22-27.

Bergqvist, Millie—Golden City, Cananda, 8-20.

Bernard—Orph., Los Angeles, 15-27.

Berndt and Stiles—K. and P. Union Sq., 15-20.

Berra, Mabel—Mansion Park, St. Louis, 15-20.

Brenah and Miller—Temple, Detroit, 15-20.

Bryer and Johnson—Maj., La Salle, Ill., 15-20.

Big City Quartette—Keith's, Phila., 15-20.

Birch, John—Chester St., Phila., 15-20.

Bisset and Scott—Chgo. O. H. Chgo., 15-20.

Bissette and Miller—Shea's, Buffalo, 15-20.

Black Hussars, Fourteen—Hippodrome, London, Eng., July 15-Sept. 7.

Black, Teddy and Melotte Sisters—Henderson's, Coney Island, 15-20.

Blampham and Hehr—Grove, Tampa, Fla., 15-20.

Blanchard Brothers—Pequot Park, Westfield, Mass., 15-20.

Blanchard, Eleanor—Central Park, Allentown, Pa., 15-20. Casino Pier, Ocean City, N. J., 22-27.

Blanche, La Belle—Hammerstein's Roof, N. Y., 1-20.

Blaney, H. F.—Longwood Park, Pittsburgh, 15-20.

Bleeding, Mr. and Mrs.—Palace, Boston, 15-20.

Blondie and Miller—Bijou, Shreveport, Mich., 15-20.

Bongo and Lee—Alto Park, Albany, N. Y., 15-20.

Boothblack Quartette—West End, New Orleans, 15-27.

Boston City Four—Bayside Music Hall, Cananda, L. I., 15-20.

Boudin and Quinn—Palace, Boston, 15-20.

Bowen Brothers—Crystal, Kokomo, Ind., 15-20.

Bowers, Frederic—Nixon, Pittsburgh, 15-20. Euclid Gardens, Cleveland, 22-27.

Bowers, Walter and Crocker—Rocky Springs Park, E. Liverpool, O., 15-20. Farm, Toledo, 22-27.

Bowman Brothers—Olympia Park, Chattanooga, Tenn., 15-20.

Boyd and Knowles—Utahna, Ogden, U., 15-20. Norcity, Denver, 22-27.

Boyd and Vande—Luna Park, Buffalo, 15-20.

Bradley and Davis—Family, Spokane, Wash., 15-20.

Brandt, Stella—West End Park, New Orleans, 7-20.

Brant and Larnoe—Aldridge, Streator, Ill., 15-20.

Brassey, Louisa—Belle Isle, Indianapolis, 14-20.

Brice, Elizabeth—Keith's, Cleveland, 15-20.

Brindamour—Nixon, Pittsburgh, 15-20.

Brolet Trio—Gwynn Oak Park, Balto., 15-20.

Brooks and Clark—Unique, Minneapolis, 15-20.

Brooks, Herbert—Metropole Roof, N. Y., 15-20.

Brooks, Jeanette—Bijou, Lansing, Mich., 15-20. Bijou, Green Bay, Wis., 22-27.

Brooks and Jeanette—Pequot Park, Westfield, Mass., 15-20.

Brooks and Vetter—Empire, Frisco, June 10-July 27.

Brown, Gil—Maj., Chgo., 15-20.

Brown, Mary Ann—Keith's, Cleveland, 15-20. Grand, Pittsburgh, 22-27.

Brown and Wilmet—White City, Springfield, Mo., 15-20.

Buckley, Joe—Amusement, Bradock, Pa., 15-20.

Buckley, The—Grand, Bellingham, Wash., 15-20.

Burgoyne, Harry—Keith's, Boston, 15-20.

Burke and Ullian—Casino, Pleasure Bay, N. J., 15-20.

Burns, William—Muskegon Beach, 15-20.

Morison's, Rockaway Beach, 22-27.

Burton and Vase—Bell, Oakland, Cal., 15-20. National, Frisco, 22-27.

Busch Family—Lyric, S. McAlester, I. T., 15-20.

Bush and Elliott—Vanderbilt Pavilion, Paris, Ill., 15-20.

Brd and Vance—Idlewild Park, Newark, O., 14-20.

Wheeling Park, Wheeling, W. Va., 22-27.

Cameron and Flanagan—Chgo. O. H. Chgo., 15-20.

Cameron and Sullivan—Valley, Syracuse, N. Y., 15-20.

Camille Trio, Lee—Alhambra Roof, N. Y., 15-20.

Carl Brothers—Lyric, S. McAlester, I. T., 15-20.

Carlito, Leo—K. and P. Union Sq., 15-20.

Carleton, Al—Valley, Syracuse, N. Y., 15-20.

Carmen, Ray and Jack Carroll—Chester St. O. H. Phila., 15-20.

Carroll, The—Hillside Park, Newark, N. J., 15-20.

Carroll, Joe—White City, Chgo., 14-20.

Carson, Alice M.—Glen Echo Hippodrome, Wash., 15-20.

Cason and Willard—Maj., Chgo., 15-20.

Carver, Roland—Proctor's, Newark, N. J., 15-20.

Casand and De Verne—Pavilion, Lorain, O., 14-20.

Casals, The—Lyric, Muskegon, I. T., 14-20.

Casner and Clark—White City, Chestnut Hill, Pa., 15-20.

Castellat and Hall—Lakeside Park, Dayton, O., 15-20.

Grand, Hamilton, O., 22-27.

Cassano, The—Acme, Sacramento, Cal., 15-20. Globe, Frisco, 22-27.

Casta, Four—Rocky Springs Park, E. Liverpool, O., 15-20.

Century Quartette—K. and P. 125th St., 15-20.

Chandler, Anna—Atlantic Garden, N. Y., 15-20.

Chandler, Joseph—Valley, Frisco, 14-27.

Chapman Sisters—Prospect Park, Moline, Ill., 15-20.

Chatham Sisters—Atlantic Garden, Atlantic City, N. J., 8-20.

Chetalo—Paragon Park, Boston, 1-20.

Chetler, Mile—Fontaine Ferry, Louisville, 14-20.

Children of Japan—Proctor's, Newark, N. J., 15-20.

Christy, Wayne G.—Central Park, Allentown, Pa., 15-20.

Clark, Georgiana—Orph., Frisco, 15-20.

Clark, John F.—Keith's, Phila., 15-20.

Clark and Temple—Park, Maroon, Ill., 15-20. Park, Galesburg, Ill., 21-27.

Claude, Toke—Temple, Detroit, 15-20.

Claus and Radcliffe—Ringo, Duluth, Minn., 15-20. Bijou, Superior, Wis., 22-27.

Clemons, Frank and Rita—Hippodrome, London, Eng., July 15-Aug. 31.

Clelland, Dave—Money Park, Barnsbury, Pa., 15-20.

Coghlan, Rose—Cook's, Rochester, N. Y., 15-20.

COMAN, JOSEPHINE—South Africa, June 15—Indefinite.

College—Nixon, Pittsburgh, 15-20. Euclid Gardens, Cleveland, 22-27.

Concha's, Mme. Henderson's, Coney Island, 15-20.

Collins and Brown—Chester St. O. H. Phila., 15-20. Euclid Gardens, Cleveland, 22-27.

Collins and Hart—Hammerstein's Roof, N. Y., June 3-July 20.

Collins, Leslie—Maj., Chgo., 15-20.

Cooper, John and Mamie—Lakeside Park, Akron, O., 15-20.

Cooper, Carl—Cascade Park, Beaver Falls, Pa., 8-20.

Cooper, James and Lucie—Alhambra Roof, N. Y., 15-20.

Cooper and Robinson—Cook's, Rochester, N. Y., 15-20.

Corbly Brothers—K. and P. Jersey City, 15-20.

Cornelia and Eddie—K. and P. Union Sq., 15-20.

Cotton, Lela—Farm, Toledo, 14-20.

Courtleigh, William—Grand, Pittsburgh, 15-20.

Cox, Ray—Proctor's, Newark, N. J., 15-20.

Cowper, Jimmie—Avon Park, Youngstown, O., 14-20.

Crane, Lawrence—Keith's, Boston, 15-20.

Crawford and Mandus—Proctor's, N. Y., 15-20.

Cree, Jessica—East End, Memphis, Tenn., 14-20.

Ingersoll Park, Des Moines, Ia., 22-27.

Crichton, John C.—Maj., Ashland, Ky., 15-20. Howard, Huntington, W. Va., 22-27.

Crichton, Electric Park, Newark, N. J., 15-20.

Croo—Lakeside Park, Dayton, O., 15-20.

Crowell, W. P.—Family, Billings, Mont., 15-20.

Family, Milan City, Mont., 22-27.

Crown, Leslie—Chgo. O. H. Chgo., 15-20.

Cubitt, Clara—Electric Park, Newark, N. J., 15-20.

Cullen, James H.—Grand, Pittsburgh, 15-20.

Cummings and Thornton—Wenona Beach, Bay City, Mich., 15-20.

Cunningham, Bob and Daisy—Orph., Lima, O., 15-20.

Cunningham and Smith—Lake Michigan, Milford, Mass., 15-20. Brookside Park, Athol, Mass., 22-27.

Curson Sisters—Wonderland Park, Milwaukee, 7-20.

Cushman, Louise—Glen Haven Park, Rochester, N. Y., 15-20.

Cutty, Six—Chester St. O. H. Phila., 15-20.

Cyril, Herbert—Proctor's, Newark, N. J., 15-20.

Daily Brothers—Vanity Fair, Prov., 15-20.

D'Air, Mile—Wonderland, Boston, 15-20.

Dale, Dottie and Harriet—Aldridge, Streator, Ill., 15-20.

Masculi O. H. Chgo., 15-20.

Daly's Minstrels—Avon, Youngstown, O., 15-20.

Dancing Dolls, The—Euclid Gardens, Cleveland, 15-20.

Danovos, Lee—Vanderbilt, Kenton, O., 15-20.

Darling and Reynolds—Forest Casino, Rocky Point, Prov., 15-20.

Davis, Laura—Electric Park, Albany, N. Y., 15-20.

Dawson and Whitfield—Mansion's Park, St. Louis, 14-20.

De Chantal Twins—Forest Casino, Rocky Point, Prov., 15-20.

De Coe—Chgo. O. H. Chgo., 15-20.

De Costa, Viola—Keith's, Phila., 15-20.

De Faye Sisters—Valley, Syracuse, N. Y., 15-20.

De Lamoine Sisters—Lyric, Niagara Falls, N. Y., 15-20.

De Lora, Mile—Ontario Beach Park, Rochester, N. Y., 15-20.

De Mont Tri—East End, Memphis, 15-20.

De Rocco and Ladd—White City, Indianapolis, 14-20.

De Volde and Zelds—Paragon Park, Nantasket, Mass., 15-20.

De Volo, Kathleen—Forest Casino, Rocky Point, Prov., 15-20.

Dean Brothers, Three—Atlantic Garden, N. Y., 15-20.

Dean, Grace—Terrace Garden, N. Y., 15-20.

Deleur-Debrimont Trio—Forest Park, St. Louis, 15-20.

Dell and Fonda—Crystal, Denver, Col., 15-20.

Delmar and Dexter—Aldridge, Terre Haute, Ind., 8-20.

Delmore and Darrell—National, Frisco, 15-20. Bell, Oakland, Cal., 22-27.

Delmore and Quenda—K. and P. Union Sq., 15-20.

Delmore, The—Chester Park, Clint., 15-20.

Demarest's Equerists—Hillside Park, Newark, N. J., May 27—Indefinite.

Devoy and Miller—Luna Park, Coney Island, 15-20.

Dickrich Brothers—Gran Circo Bell, Mexico City, Mex., Indefinite.

Dill and Ward—Music Hall, Brighton Beach, L. I., 15-20.

Dixey, Henry K.—Maj., Chgo., 15-20. Temple, Detroit, 22-27.

Dixie Servanders—Keith's, Boston, 15-20.

Dixon and Anger—Chgo. O. H. Chgo., 15-20.

Dockray, Will—Benwick Park, Itasca, N. Y., 15-20.

Donvan and Arnold—Family, Butte, Mont., 15-20.

Donovan, Fanny—Star, Monmouth, Pa., 15-20.

Dowley, James Francis—Henderson's, Coney Island, 8-20.

Dordens, Flying—White City, Cleveland, 15-20.

Doyls, Patay—Proctor's, Newark, N. J., 15-20.

Drechsle—Athletic Park, Buffalo, 15-20.

Drew, Dorothy—Empire, Belfast, Ire., 15-20. Empire, Dublin, Ire., 22-27. Olympia, Liverpool, Eng., 20-Aug. 3. Empire, Nottingham, Eng., 5-10. Empire, Hackney, London, Eng., 12-17.

Drew, Mr. and Mrs. Sydney—Chgo. O. H. Chgo., 15-20.

Dr. Bole—Grand, Pittsburgh, 15-20.

Dunedin Troupe—Alhambra Roof, N. Y., 8-20.

Dunlap, Adeline—K. and P. Jersey City, 15-20.

Dupree, George and Libbie—Park, Pittsburgh, Kan., 15-20.

Dupree, Fred—Cook's Park, Evansville, Ind., 15-20. Unique, Minneapolis, 22-27.

Dylla, J. R.—Denver, Col., 15-20.

Edwards and Berg—Temple, Detroit, 15-20.

Edwards and Hesly—Crystal, Marion, Ind., 15-20.

Edwards' Minstrel Troupe—Keith's, Phila., 15-20.

Edwards' School Boys and Girls—Hammerstein's Roof, N. Y., June 3-July 20.

Edwards and Vaughn—Ironton, Ironton, O., 15-20.

Elliott and West—Family, Wellton, O., 15-20.

Ellis, Norman—Trio—Keith's, Phila., 15-20.

Elton, Jane—K. and P. 23d St., 15-20.

Emerson and Baldwin—West End, New Orleans, 2-20.

Emerson and Van Horn—Forest Casino, Rocky Point, Prov., 15-20.

Empire Four—K. and P. Jersey City, 15-20.

Engleton, Nan—Novelty, Denver, Colo., 15-20. People's, Lincoln, Neb., 22-27.

Epps and Loreta—Happyland, S. Beach, S. I., 1-20.

Esmeralda Sisters—Crystal, Boston, 15-20.

1-31. Vienna, Aus., Aug. 1 to Sept. 14.

Eve Brothers—Unique, Minneapolis, 14-20.

Evans Brothers—Euclid Gardens, Cleveland, 15-20.

Evers, Geo. W.—Bell, Oakland, Cal., 15-20. Unique, San Jose, Cal., 15-20.

Everett, Sophie—Keith's, Phila., 15-20.

Everetts, Four—Forest Casino, Rocky Point, Prov., 15-20.

Exposition Four—Morrison's, Rockaway Beach, 22-27.

Faustina, Two—Lyric, San Antonio, Tex., 15-20. Lyric, Dallas, Tex., 22-27.

Farley, James and Bonnie—Bell, Oakland, Cal., 15-20.

Farnum, Bud—Aldridge, Bedford, Ind., 15-20.

Faust Four, The—Henderson's, Coney Island, 15-20.

Faye, Elsie—K. and P. 23d St., 15-20.

Faye, Elsie—Bijou, Buffalo, 15-20.

Faye, The—Euclid Gardens, Cleveland, 15-20.

Feldman and Ball—Aldridge, Terre Haute, Ind., 15-20.

Felds and Mason—O. H. Columbus, Ind., 15-20.

Felds and Wooley—Grand, Pittsburgh, 15-20.

Finch, Leon—Oak Summit Park, Evansville, Ind., 15-20.

Finlay and Burke—Nixon, Pittsburgh, 15-20.

Finney, The—Maj., Chgo., 8-20. Forest Park, St. Louis, 22-Aug. 2.

Fisher and Borch—Luna Park, Wash., 15-20.

Fitzgerald and Quinn—Metropole Roof, N. Y., 15-20.

Flamen and Miller—Proctor's, Newark, N. J., 15-20.

Flora, Mile—Electric Park, Newark, N. J., 15-20.

Florence Sisters—Turner Sequin, Rio de Janeiro, Brazil, S. A., June 24-15.

Foster and Sister Quince—White City, Chgo., May 11—Indefinite.

Forbes, Mr. and Mrs.—Shea's, Buffalo, 15-20.

Ford, Four—Hammerstein's Roof, N. Y., 15-20.

Forester and Lang—Bayside Music Hall, Cananda, L. I., 15-20.

Forrester—Euclid Gardens, Cleveland, 15-20.

Postell and Emmett—Lakeside Park, Lakerville, Mass., 15-20. Savoy, New Bedford, Mass., 22-27.

Foster Eugene—Hammerstein's Roof, N. Y., 15-20.

Fox, Della—Alhambra Roof, N. Y., 22-27.

Fox, Rex—Tivoli, Barron, Eng., 15-20. Palace, Carle, Eng., 22-27. Empire, Middleburgh, Eng., 20-Aug. 4. Hippodrome, Birmingham, Eng., 6-11.

France, Adelaide—Metropole Roof, N. Y., 15-20.

France and Dore—Young's Pier, Atlantic City, N. J., 22-27.

French Grand Opera—Henderson's, Coney Island, 15-20.

French, Henri—Keith's, Cleveland, 15-20.

Frey Trio—Kewadilla Park, Ft. Huron, Mich., 15-20.

Fries Sisters—Grand, Fairmount, W. Va., 15-20.

Frosini—Nixon, Pittsburgh, 15-20.

Fuller and Moran—Electric Park, Newark, N. J., 15-20.

Gagnous—Mansion's Park, St. Louis, 15-20.

Gallard's Lions—Luna Park, Coney Island, 15-20.

Galletti's Monkey Orchestra—Chutes, Chgo., 15-20.

Gano, Charles—Lagoon, Clint., 15-20.

Garden and Sommers—Lakeside Park, Middletown, Conn., 15-20.

Gardner and Madson—Pleasure Bay, Long Branch, N. J., 15-20.

Gardner and Stoddard—K. and P. Jersey City, 15-20.

Garrison, Jules—Chgo. O. H. Chgo., 15-20.

Garrity, Harry—Springbrook Casino, S. Bend, Ind., 15-20.

Gartelle Brothers—Sarandaz Park, Gloversville, N. Y., 15-20.

Garson, Marion—K. and P. 23d St., 15-20.

Garson, Joseph—Electric Park, Balto., 15-20.

Gaylor and Graf—Lakewood Park, Atlanta, Pa., 15-20.

Gaylord, Bonnie—Chgo. O. H. Chgo., 15-20.

Gaylord and Walters—Forest Park, St. Louis, 14-20.

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Hill-Edmonds Trio—Grand, Irwin, Pa., 15-20.
Hill and Sybil—Euclid Gardens, Cleveland, 15-20.
Hillard, Josephine—Hillside Park, Newark, N. J., 15-20.
Hilton Sisters—Crystal, Trinidad, Colo., 15-20.
Hinson, Capt. Sidney—Steepchase Park, Coney Island, N. Y.—Indefinite.
Hock, Emil—Orph., Los Angeles, 7-20. Recreation, Catalina Island, Cal., 22-27.
Hodges and Hodges—Luna Park, Buffalo, 15-20.

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AT SUMMER PLACES.

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Robert Stodart will leave on July 21 for Nova Scotia to be gone until Sept. 15. He expects to go first to Smith's Cove, Digby County, which is on Annapolis Bay, and after some weeks there spent sitting and shore fishing to return to the interior via the N. B. P. & N. E. R. Mr. Stodart is working a play in collaboration with Mr. Stodart, Boston, and will work on it while away.

Joseph H. Glick is spending a delightful summer vacation at the home of Frederick E. Mortimer at Sachin Rock, Conn.

Mr. and Mrs. Mortimer Martini are spending their summer vacation at Arverne-by-the-Sea, Long Island.

Louise Muldener has gone to her bungalow in the Catskills to stay until rehearsals begin for Cupid at Vassar.

Mr. and Mrs. John H. Cossar have gone to their summer home in Michigan after a successful tour of the Northwest and California on the Sullivan and Comstock circuit.

Mr. and Mrs. Herbert Labadie are entertaining a party of friends at their summer home, "The Grayling," on the banks of the Big Manistee River, near Kalkaska, Mich. Trout fishing is the principal amusement.

Mr. and Mrs. Cecil Kingstone (Harriet Neville) are spending their summer under canvas at Chaffee's "Tent City by the Sea," at Rockaway Beach, L. I., where there is a large colony of professional campers. Mr. Kingstone has been re-engaged by Charles Frohman for his original part in Henry Arthur Jones' play, "The Hypocrites." Mrs. Kingstone, who was with the County Chairman last season, has not yet signed, but has several good offers.

Mattie Sheridan is spending July with Mr. and Mrs. Edwin Palmer at their summer home on Long Island Sound, four miles from New London. Mr. Palmer's yacht, the *Fenella*, is now in commission and the Palmers and their guests divide their time between land and sea, making extended cruises to various seashore resorts, including Newport and Bar Harbor. Miss Sheridan during the summer will make the translation of a new French play to be produced in New York in October by a prominent manager.

Marie Percy and Hattie Carmontelle have spent a pleasant vacation at their summer home at Winthrop Beach, Mass., where they entertained a number of professional friends. Miss Percy originated the principal female role in *The Gambler* of the West last season, while Miss Carmontelle played the Irish comedy part. They have both been re-engaged for the same play.

Mr. and Mrs. John Kennedy (Hattie Davis) are at the Sound View House, Southold, L. I.

Alban W. Purcell and his son and daughter are spending the summer at their cottage, Horton's Point, Southold, L. I.

Mr. and Mrs. Lincoln J. Plumer (Rose Emerson) and Mr. and Mrs. J. M. Stout (Louise Foster) are spending the summer at Hostetter's Inn, Antioch, Ill., where the fishing is good.

Mr. and Mrs. Henry B. Harris and William Harris have gone to New Hampshire to spend a few weeks at their lodge near Sanbornville.

IN THE FIELD OF REPERTOIRE.

The Copeland Brothers Stock company is playing to capacity nightly through the Middle West, and making a lasting impression. The plays are all owned personally by the Copeland Brothers.

William E. Fredd, who has been known for so many years as Harry S. Le Compte, will again be with Robert H. Harris' attractions the coming season, this making his third season with the Harris-Parkinson Stock company.

The Harris-Parkinson Stock company will open its tenth season the first week in September at Lexington, Ky., under the management of Robert H. Harris. New and special scenery will be carried for every play, together with electrical effects and everything that goes to make a complete production. The company will contain many who have been with the organization several seasons. Those already signed are Hamilton L. Brooks, Harry J. Felius, James P. Lefler, Mack and Armour, Henry C. Adams, Charles Strong, William E. Fredd, Louise Strathmore and Lowena. The plays for the coming season will include: "Way Out West, Slaves of the Orient, My Jim, Daniel Boone on the Trail, Across the Desert, The Gambler and the Wolf, and Sunshine of Paradise Alley." The business staff is: Robert H. Harris, sole owner and manager; William E. Fredd, assistant manager; Charles Strong, advance representative; Hamilton L. Brooks, stage manager, and Harry C. Adams, musical director.

Emma Bunting, who has just returned from Seattle, where she went with her husband, Earl Burgess, for a short visit, has entirely recovered from the illness with which she suffered in the Spring.

The Rosabelle Leslie company started rehearsals Monday, the 15th, at Scranton, Pa., where the company opens for a repertoire engagement July 27. This is the fourth season this company has opened in Scranton, and Manager Sam Allen regards that city as his lucky number. Following is a list of the plays the organization will produce the coming season: *The Burglar's Daughter, The Little Outcast, The Gipsy Girl, Slaves of Passion, The Rose of the Golden West, The Man, the Place, the Girl, A Wife's Victory, If Women Love.*

A THEATRICAL GUIDE FOR CANADA.

The Canadian Theatrical Guide, which will be the first book of its kind ever published in the interests of Canadian theatres and managers, is now in the hands of the printers, and will be ready for delivery after Sept. 2. H. Quintus Brooks, of Montreal, is the publisher of the new guide, and claims that his directory will be the only one in existence that gives authoritative information covering the entire Dominion of Canada. Mr. Brooks also claims that with the assistance of his guide an entire season can now be booked in Canada to profitable business. Further particulars will be found in another column.

PLAYS FOR STOCK.

Since establishing a play agency department in charge of Harry Graham, the American Amusement Association in the Times Building has closed a number of good contracts for road productions and stock. The agency announces three more plays just released for stock, as follows: *The Night Before Christmas, Down Mobile, and Coon Hollow*, all three of which are equipped with full lines of printing. Several good plays at low royalty, with printing and routes booked, are also available for the road.

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times excellent, and another good bill was put on 8-13 at the open air theatre by Viola Duval and her Knickerbocker Girls. Mr. and Mrs. Cal Stuart, Rich Doss, Flora Brown, Burton and Burton, and Tom Wilson. The Hippodrome opened 8, and although not quite completed high class entertainment was given by Nellie Donagan, Juggling Zarcos, Kenyon and De Gracen, Darling's ponies, Professor Apdala's bears, monkeys, and dogs; Nelson Parsons Acrobats, the English Dancing Girls on the platform, and in the two rings; excellent features were presented in all kinds of horseback riding. It was called Shriners' Circus, and the thousands of Masons present evidenced their pleasure with abundant applause. Palmer's United States Band, with its exceptionally strong programme, continues to please immensely, and Baker's Band at the morning concerts give satisfaction to large crowds.—ITEM: Alex McDonald and wife, well known theatrical manager and arena agent, of New York City, are summering at Turnbull's, at Lake Lenox, and enjoying the fishing.

SYRACUSE—BARTABLE (H. A. Hurler, mgr.): The Katherine Rober Stock co. in Hamlet 8-13; drew well; Leander Blenden in the title-part gave an intelligent and noteworthy performance; Miss Robert as Cordelia, Mr. Andre as Ghastly Elizabeth Morgan as the Queen, Mr. Washfield as Horatio, Mr. Murray as the Grave Digger, Mr. King as Laertes, and Mr. Davies as Polonius, were commendable. Camille 15-20.

GLENS FALLS—EMPIRE (J. A. Holden, mgr.): Moving pictures and illustrated songs continue to please and draw good houses.—WONDERLAND (H. Knebel, mgr.): Business continues good; Mabel Clark, the popular singer, who made many friends here, has been re-engaged for three weeks more.—FAIRYLAND (J. Douglas, mgr.): Business good.

TROY—BUTLER (H. W. West 8 draw two large and delighted audiences; performance up to the usual high standard.—The attractions at Bonanza Park for week 8-13 are: Jodelyn Trio, Cook, Boyd and Oakes, Dorothy Dahn, Tanna, the Great, and Miles and Raymond; big audiences at all times.

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Hucker, Harris Adams, and Thoroughbred Tramp. Plays week 15: That Little Swede, Wolves of New York and U. T. C.

WOODSTOCK—MUSIC HALL (A. R. Morgan, mgr.): Lorne Elwyn co. 8-13. Plays: The Singing Girl, The Girl from the Golden West, Lena Rivers, A Royal Prisoner, The Triumph of Betty, and The Little Minister.

VIRGINIA.

DANVILLE—PARK CASINO (Fred Martin, mgr.): Jewell-Kelly Stock co. 8-13. Plays: The Prince of Detectives, The Kid-King-Klan, and The Whole Dam Family; entire satisfaction to good business.

RICHMOND—ACADEMY (Leo Wise, mgr.): Ralph Stuart and Evelyn Vaughan co. in All the Comforts of Home 8-13, playing to good business. This engagement closes the season here.

WASHINGTON.

TACOMA—THEATRE (C. H. Herald, mgr.): San Francisco Opera co. 8, 9, in Pantomime and Glinda-Glinda; fair attendance; pleased; Teddy Webb, comedian, had the house with him.—STAR (A. Regal, mgr.): Allen Stock co. No. 2 week 1-4 to good attendance.—GRAND (Dean B. Wicker, mgr.): Solidified vaudeville bill week 1-4 to extra large house.

EVERETT—CENTRAL (Charles E. Royal, mgr.): On the Stroke of Ten 1-4.—PARLOR (R. F. Brandon, mgr.): Other People's Money 1-4.—ITEM: Grand Theatre, a 5-cent house, closed permanently.

WISCONSIN.

OCONTO—TURNER OPERA HOUSE (Albert Hilda, mgr.): Troubadours 2; co. very good; fair house. Patty Felix 12.

WYOMING.

LARAMIE—Jesse James co. (under canvas) 8; fair, to big business. Electric Novelty continues to S. O. O. (times daily).

CHEYENNE—CAPITOL AVENUE (Edward F. Stable, owner and mgr.): Moving pictures and illustrated songs 8-15 opened to fair business.

CANADA.

ST. JOHN, N. B.—OPERA HOUSE (H. J. Anderson, mgr.): Gordon Bennett's Royal Navy, 8, 9, opened to a fair house; performance medium. Caprice (local) repeated 10. A Dutchman's Honey-moon 11-13.—ITEM: H. Price Weber, the veteran manager of the Boston Comedy co., is now more in our midst; a holiday with his old friend, Alderman James Seaton.—Rockwood Park was formally opened 6 under management of Frank White to an immense crowd.

HAMILTON, ONT.—MOUNTAIN PARK THEATRE: Summer Stock co. in Boy's in Town 1-4 drew good house. Sira 8-13, with Belle Stephens in the title-role pleased very large audiences. On the evening of 8 a souvenir photo of Miss Stephens was presented to every woman in the audience. Next week, Mrs. Temple's "Pantomime."

VANCOUVER, B. C.—DOMINION THEATRE: Mrs. Fish and the Manhattan co. in The New York Idea June 29 delighted capacity house; most representative audience of the season.

OTTAWA, ONT.—RUSSELL (F. Gorman, mgr.): Crocker's educated horses 1-4; good performance; business good. Mrs. Leslie Carter in Du Barry 8; large audience; pleased.

LETTER LIST.

Members of the profession are invited to use The Mirror post-office facilities. No charge for advertising or forwarding letters except registered mail, which will be re-registered on receipt of 10 cents. This list is made up on Saturday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and unclaimed for will be returned to the post-office. Circulars, postal cards and newspapers excluded.

WOMEN.

Appell, Grace, Alice A. Abbott, Langtry Ashtar, Jennie Austin, Mrs. A. Boucicault, Anita Austin, Signe Arnesen, Annie Ashley.

Bradcome, Vivian, Flora J. Bowsey, Anne Blanche, Margaret Blake, Adele Bond, Verna Brown, Ethel Browne, Bernice Burt, Mabel Barnum, Ada Bate-man, Marion Barney, Kelly Baker, Bea Bruce.

Claire, Gertrude, Olive Claremont, Mattie Croft, Gertrude Clement, Estella Clayton, Dorothy Otten, Jeannette Courtney, Anna Clayton, Mildred Cook, Toby Cloud, Bertha Carlisle, Mrs. Wilbur Cox, Mrs. F. H. Crane.

De Barry, Katherine, Mabel Duffy, Bonnie Dudley, Nellie Daly, May N. Drew, Molly Dickin, Gertrude Dougherty, Madge Douglas, Marie Dressler, Ella Duncan.

Evans, Lily, May Evelynne, Eleanor Elkins, Belle Emmott, Virginia Ellwood, Maude Ebel.

Finch, Flora, Nina Farrington, Rose Farrington, Marcella Forrester, Florence Farr, Pauline Fielding, Edith Fassett, Beth Franklin.

Gray, Alice, Mayne Gehrue, Mae Gormer, Florence Gale, Eva Gran, Adele Guy, Emma Goodrich, Bertha Galling, Elsie Goodwin, Amy Gordon, Viola Gillette.

Harvey, Georgia, Florence Hope, Floella V. Hall, Mary Harshel, Alma Hearn, Dorothy Hastings, Blanche Huntley, Gladys Hansen, Amanda Hendrix, Arlene Hackett, Kathleen Hahn, Nancy Hathaway, Marlon E. Helm, Selma Herman, Mrs. Joe H. Hewes, Margaret Howard, Beryl Hope, Alice Hutchings.

Jacobs, Stella, Mrs. F. C. Jones, Emma Janvier, Ellen James, Marion Jones.

Kernshaw, Willette, Mattie Keene, May Kilecyn, Genevieve Kane.

Lawrence, Gertrude, Lillian Lorton, Lillian Lee, Eva Lappin, Ruth Lloyd, Mrs. H. L. Lawrence, Ethel La Vere, Margaret Lawson, Mary Lewis, Ruth Lettmore, Jessie Linn, Isabel Pitt Lewis.

Mantell, Eleanor, Mrs. F. R. Morse, Blanche Marr, Laura Snyder Mowen, Minnie K. Maslin, Mildred Milton, Louise Montague, Blanche Morrison, Grace Manning, Mabel Mordant, Bertha Miller, Marion Mosby, Rose Mayo, Bonnie McCoy.

Nordstrom, Frances, Helen Nelson, Mrs. W. P. Newcome, Marie Holmes Nelson.

Palmer, Laura, Alma Powell, Kate Pettit.

Quinn, Marie.

Ray, Beatrice, Lillian Rhoads, Helene Roussan, Violet Rand, Freda Rice, Edythe Rowan, Louise Rutler, Helen Ritchie, Alice Ritter, Edie Rigby, Della Ramsey, Marguerite Rumbach, Mrs. Chas. Ryedel, Theresa Rollins.

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Van Buren, Nellie, Minnie Victorian.

Ware, Rena W., Margaret Wyckoff, Bonnie Walker, Bonnie Woods, Elsie Warner, Mrs. L. E. Walter, Mable Wilbur, Rosa Washburn, Lou Williams, Estelle Ward.

MEN.

Alliger, Robt., Will R. Antidold, Joe Arthur, Wm. B. Abele.

Berrelme, J. Harry, Daniel Bagnell, Milton R. Butler, J. Caldwell Burns, Luther C. Boyer, Harry B. Burcher, Ben Bohn, C. D. Burt, Roy Dickson, J. L. Blair, Carl H. Brown, Chas. A. Blyler, Dan Barber, Herbt. Budd, Robt. Blylock, Eric Blind, H. D. Blakmore, Chas. Bacon, Rich'd. Buhler, Frank L. Bixby.

Cooke, Joe M., Rich'd. Castelle, Rich'd. Clarke, Lee Cheldress, Wm. Conley, Wm. C. Conaghan, Benj. F. Clinton, Fred F. Connor, Thos. Carlton, Sam'l. Claggett, Sidney Cox, Billy Corbush, Harry Clark, Colin Campbell, Thos. F. Charlton, J. C. Charvot, Dan Collyer, Harry Corbett, Joe Callahan.

Dunby, Sherman, Eddie Dunn, Harry DeMutt, Arthur Dening, Roland N. Devere, Austin Daly, J. W. Doyle, Joe Duval, Victor De Lacy, Hal Davis, Fred J. DeLong.

Eric, Fred, Geo. Eder, Geo. Elwood, W. T. Ellwanger, W. H. Elliott, Thos. V. Emory, Frank Evans, W. Elmendorf.

Fellicetta, Alex., Edmund Ford, Eugene Foster, Joe Fields, Jr., Chas. P. Farrington, Clinton P. Perry, Walter Finner, Joe Fitzpatrick, Norman R. Field, Geo. E. Fullwood, Dan'l J. Flingston.

Granger, Bill, Harry D. Gattis, H. H. Goodall, Bertram E. Grandy, Robt. J. Gills, Earl Gibbs, H. Tyndroff Gilmore, Jerry Grady, Earl Goforth, Thos. Garret, Henry Greenwall, W. D. Greene.

Hows, W. L., Carl Hayden, David M. Hartford, Geo. H. Hunter, Will A. Howell, Harry Horton, Lou Haskell, Frank Hermosa, Frank P. Haves, Fred Hawthorne, Fred T. Hearn, Nat Harris, Geo. L. Hale, Forrest Huff, Fletcher Harvey, T. N. Hedron, Stanley Hawkins, E. A. Harris, Alb. Hall, O. T. Holden, M. H. Hartman, J. C. Harvey, Hi Henry, Fred K. G. Harsh, Hawley and Alcott.

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Jacobs, Elmer, Spader Johnson, H. D. Johns, W. J. Johnson, Joe Junier, Norman Johnston, Alf. E. James.

Kenyon, Leslie, F. Montya Kelly, Harrison King, W. D. Kinger, Lester Keith, Chas. F. Keane, C. C. Keppa, Frank Kilday, Phil A. Kilfoil, Kelly and Violette.

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UNREGISTERED MATTER.

Clara Paulst, Mrs. M. B. Reed, Sidney McCarty, D. H. Hunt, F. A. Demerol, A. J. Morrison.

DATES AHEAD.

Received too late for classification.

AN ARISTOCRATIC TRAMP: Chicago, Ill., July 14-20.

A THOROUGHbred TRAMP: Chicago, Ill., July 14-20.

BEGGAR PRINCE OPERA (Harry Leavelle, mgr.): Oklahoma City, Okla., July 14-Aug. 10.

BERGERE, VALERIE: Toledo, O., July 15-indefinite.

CONVICT SUE: Boston, Mass., July 27-Aug. 3.

FARNUM, WM.: Buffalo, N. Y., July 15-indefinite.

FRENCH FOLLY BURLESQUERS: Philadelphia, Pa., July 15-20.

GORTON'S MINSTRELS (C. C. Pearl, mgr.): Northport, N. Y., July 22, Glenview 23, Hempstead 24, Haverstraw 25, Cornwall 26, Saugerties 27, Ellenville 28.

GREET PLAYERS (Ben Greet, mgr.): Chicago, Ill., July 18.

HELLO, BILL: Philadelphia, Pa., July 15-20.

JEWELL KELLY STOCK: Danville, Va., July 8-Aug. 3.

LA MARE, HARRY (John F. Murray, mgr.): Reverse, Mass.—indefinite.

MAIR, WALTER L., CIRCUS: Patchogue, N. Y., July 24.

PHINNEY'S U. S. BAND (Fred S. Phinney, mgr.): Erie, Pa., July 14-20, Norfolk, Va., 22-indefinite.

THE GIRL AND THE STAMPEDE (V. E. Lambert, mgr.): Washington, Ill.—indefinite.

WHITE STOCK: Kalamazoo, Mich., June 22-ltded site.

NORTH DAKOTA.

DICKINSON—KIM'S OPERA HOUSE (Frank Kim, mgr.): Bion Theatre co. all week in moving pictures and vaudeville to large and well pleased houses.

GRAND FORKS—METROPOLITAN (C. P. Walker, mgr.): Viola Allen in Twelfth Night 3 cleaned good house. Dockstad's Minstrels 4; good performance and business.

OHIO.

URBANA—CLIFFORD (Edward Clifford, mgr.): Items: The walls for the new front entrance to this playhouse have reached the second story.—Dr. F. E. Bennett, proprietor and manager of the late Bennett Opera House, who is practicing medicine in Florida, is home here for a few weeks.—H. H. Williams, who formerly managed Market Square Theatre, now a postal inspector through Pennsylvania, is visiting his family.—George E. Peace, former assistant manager Bennett's Opera House and Market Square Theatre, now living in Toledo, was a recent visitor here.—Raymond Hubbell, the author of Fantasia, A Day and a Knight, and other operas, is visiting his parents. When he returns to New York he will be accompanied by his mother, who will visit him.—Frank Reed, with the Liebler managers, was called home here last week by the sudden death of his father, Andrew Reed, who was business manager for Hill's dry goods house for thirty-nine years.—Frank O'Garra, for many years the show shop transfer man, was recently married in St. Louis.—Kirk Smith, late advance agent for the Colonial Stock co., has accepted position as night clerk at the Douglas Inn.—Will Anderson, well known to the profession as clerk at the Douglas Inn, has gone to Upper Sandusky, O., to clerk in a hotel here. WILLIAM H. MCGOWN.

AKRON—LAKESIDE PARK CASINO (Harry Hawn, mgr.): The Dublin-Edray Troupe, the Four American Troubadours, A. Lawrence, W. S. Draper and co., Sisters Albert, and Casino-graph 8-13; large houses; general satisfaction.

OKLAHOMA.

OKLAHOMA CITY—DELMAR GARDEN (Sino-mulo and Marre, mgrs.): The Matinee Girl Comedy co. in Gay Cruise Island and the Keatons week June 29 broke record here and pleased.—PUTNAM PARK (C. W. Stator, mgr.): The Isle of Champagne continues to draw good business.

PENNSYLVANIA.

LANCASTER—ROCKY SPRINGS PARK (H. B. Griffiths, mgr.): The Frederick Sumner Stock co. in Our Boys 8-13 gave a fine performance and pleased large audiences; in the cast appeared Frederick Sumner, Richard Tabor, Westthrop Saunders, John Bertin, Mrs. Fanny Stephens, Corinne Cantwell, and Miss Archer.—ITEM: Rachel Acton, of the Frederick Sumner Stock co., took a much needed vacation 8-13.

ALTOONA—MISHLER: The Mishler Comedy co. presented A Trip to Chinatown the entire week of 8 to fair patronage. Next week, The Girl from Paris.—PARK (G. M. Shuck, mgr.): Elsie Harvey and co., Grant Gibson and co., Short and Edwards, Bert Page, and Jules Larvett comprise this week's bill; business fair.

HARRISBURG—PAXTANG PARK (F. Davis, mgr.): Business and bill very good for the week of 1-4. Elsie Harvey and co., Jules Fawcett, Short and Edwards, Bert Page, Grant Gibson and co., Week of 8-13: Bowen and Line, Mitchell, Moffit and Zabelle, Lulu Beeson, and Gayler and Graff.

WILLIAMSPORT—VALLAMONT PAVILION (Augustine Glasmeier, mgr.): Vallamont Stock co. in The Grand Old Flag 4-6 and Mam'zelle 8-10; large business; pleased; Mr. Glasmeier is giving the people here a good class of plays. A Tale of the Hills 11-13, Salome 15-17.

TAMAKA—MANILA PARK CASINO (James Barton, mgr.): Bensley, Reilly and Morgan, McDevitt and Kelley, Hughes and Haselton, and animated pictures to crowded houses week of 9.

CHAMBERSBURG—ROSEDALE OPERA HOUSE (Frank Shinnbrook, mgr.): Hoyt's Comedy co. week of 8 to fair business. Plays: Papa's Boy and On the Hudson.

VERMONT.

BUTLAND—PARK (Felix Biol, mgr.): Broadway Stock co. week 8 to large business. Plays: Punkin

PLAYS COPYRIGHTED.

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A la Finestra in Verdugo Matchless; political review in three acts; music by Giuseppe T. Colletti. At the West-End; comedy in three acts; music by J. J. Coleman. All Men to Be Chastised at Sixty; comedy in four acts. By Daniel K. Ford. Always Ridiculed; translation of Stimpson on Ridiculed. By Cornelia Baker. Amorous; comedy in three acts. By Manuel Linares Rivera. Archer of the Rhine, The; melodrama. By A. de Moulholland. At Ellis Island. By Joe Welch. At the Casino House. By G. T. Smith. L'Attache au le Fantoul de Colbert; comedy in one act. By H. Guejols and Gabriel Tallet. Bearded; drama in three acts. By Helen Kane. Betty; drama in four acts. By L. H. Haight. Briden; By Alicia Ramsey. Brigande, La; opera in three acts. By Maurice de Marsan and Alime Lachaux. Brown the Painter; or, Chasing a Flirt; farce in one act. By W. J. Ferguson. Robbery. By Eugene Nico. Camino de Flores. By Joaquin Lopez-Barbadillo and Ramon Guitart. Change of Men. A. By Angelo Jander. Chorus. A. Music by Amadeo Vives. Cid, Le. Horace, and Polyucte. By Pierre Corneille; edited with introduction and remarks by William A. Niton and notes by Stanley L. Galpin. Citizens of the World, The; play in four acts. By W. I. Collins. Sweetheart, A; play in one act. By R. F. Andrews. Companero de Viaje. III; comedy in one act. By Miguel de Barraco. Coping Stone, The. By C. Cartwright and G. Lawrence. County Sheriff, The; drama in four acts. By Oscar Edwards Wee. Crystal Reader, The; drama in four acts. By E. A. Hicouton. Cured of Admiration. By Eugene Nico. Daniel; drama in four acts. By Joaquin Dicenta. Day at Oakland, A. By Morris Mauley. Death of Black Turpin's Bonny Black Ben. By Julian Wright. Delicateness Girl, The; one-act comedy. By F. M. Wilmar. Dental Disturbances. By F. G. Blackledge. Domestic Napoleon, A. By Chauncey M. Kestraw. Double Love, The; tragedy in five acts. By Arthur Dougherty Ross. Dreamer, The; comedy drama. By A. E. Lund. Eagle Eye. By Charles D. Post. Elquent Dempsey, The; Irish comedy in three acts. By William Boyle. Emoryville Ringer, The; farce in three acts. By D. L. Levy. Every; play in four acts. By Philip Raimondo. Everybody Kisses Hattie. By Tom P. Morgan. Exhibit No. 4,208; comedy drama in one act. By M. H. Kneigh. Fascinating Flora; musical comedy in two acts. By R. H. Burdette and Gustave Kerker. Fire Cracker, The; singing and dancing skit in four scenes. By C. B. Casad. First Baby, The; sketch. By W. S. Blackburn. Frances, La; play in three acts. By Eugene Brice. Freres de Haine, Les. By Alfred Handfield. From Broadway to the Bowery. By Hal Reid. From Night to Light; drama in five acts. By G. F. Sturges. Genio Alegre, El; comedy in three acts. By Serafin y Joaquin Alvarez Quintana. Going into Vaudeville; musical sketch. By Pierce Knapley. Gold Diggers, The. By William Henry Carson. Golden Ladder, The; play. By F. K. Brown. Golden Touch, The; or, A Modern King Midas. By Jack K. Hayman. Good Ship Nancy Lee. By Mr. and Mrs. M. P. Haynes. Great Train Robbery, The. By Scott Marble. Gypsy Girl, The. By Hal Reid. Heart of the World, The; play in one act. By Charles W. Tackenberg. Heart's One Word, The. By Carl D. Boynton. Hermita in California, The. By Leland Ingersoll and Clarence Y. Kerr. Home Defenders, The; Revolutionary comedy in one act. By Sherman F. Johnson. In Good Old Colony Days; drama in four acts. By R. Hall. Insurance Agent, The. By Chris Bonnichsen. Is Marriage a Failure? One-act comedy. By G. De Carlton. Iridische Hochzeit; drama in three acts. By Luigi Illica. Lackhart and Co.; play. By Larier Ladhey. Lady Tattlers; or, The Royal Tailor; romantic comedy in three acts; libretto by H. Leonard, lyrics by R. Carse, music by W. Slaughter. Little Vagabond, The. By Sada Wertheim. Loba, La. By Paso y Robbert and Don Vicente Lina. Lord and Lady Thimbleton. By Eugene Nico. Lysollet and the Traitor, The; melodrama in four acts and two scenes. By J. M. Gough. Maddalena. By Reuben Tax, Jr. Magellan; spectacular historical melodrama in five acts. By F. L. Gode. Mala Semilla; comedy in one act. By Ismael Perez Giralde and Jose A. Vazquez Perez. Man from Home, The. By Lieber and Company. Man That Wins, The; play in five acts. By E. C. Leeson. Marjolaine, La; piece in five acts. By Jacques Richepin. Marse Shelby's Chicken Dinner. By John P. Wade. Men of America; drama in five acts. By John Rupert Farrell. Million for a Nose, A; musical farce in two acts. By J. C. Hanson. Mismo Amor, El; comedy in two acts. By Manuel Linares Rivera. Modern Lady Godiva, A; play in four acts. By Lloyd Bingham and Fred F. Schrader. Moonlight Sonata, A; drama in four acts. By G. Greene and F. Casey. Much Married. By Jack Golden. Musica Electrica, La; comedy in three acts. By Alejandro P. Maristany. No. 18, Le; vaudeville in three acts. By Henri Kervil and Albert Barre. Oath, An; drama in four acts. By Richard Schuberling. Our Friend Fritz; comedy melodrama in four acts. By J. F. Hertz and Langdon McCormick. Parson's Personality, The; comedy in three acts. By William M. Clark. Pino del Norte, El. Music by Ruperto Chapl. Pixing, The; opera in 7 acts. By W. A. Milne. Poet, Reporter and Maid, The; sketch in one scene. By F. H. Livingston. Frederic, La; play in three acts. By Lucien Descaves. Promised Land, The. By Allan Davis. Queen of the Air; drama in four acts. By G. Kouran. Question of Honor, A; tragedy in four acts. By Max Nordau; translation by Mary J. Safford. Rajah of Kapilah, The; musical play in three acts. Book and lyrics by A. E. Morrow; music by John Huel. Restville Auction Sale, The; farce in one act. By S. Decatur Smith, Jr. Revenante, La; piece in one act. By Jean d'Agusan. Ride to Death, The. By Frederic Ansell. Rulens, La; play in three acts. By Pierre Wolf. Russian Star, A; play in four acts. By J. E. McCann. Salom. By Louis Olivier Armstrong. Sandpiper, The; comedy in two acts. By Fritz v. Brichen. Sappho and Pharo; tragedy, set forth with a prologue, induction, prelude, interludes and epilogue. By Percy Mackaye. Secret of the Magnolias, The. By Laura E. White. Sheridan's Rider; or, The Battle of Cedar Creek; a pantomimic military spectacle. By F. O. Rose. Social Pariah, A. By William B. Young. Sophomore and the Subrette, The; one-act comedy with music. Book by L. S. Sarver, music by William M. Hutchinson. Star Actress, The; one-act comedy sketch. By Donald Kling. Stranger in Town, A. By Frank Bramish. That Moonstruck Gentleman; satirical comedy in three acts; adapted from the Italian. By Angelo De Luca. Thief in the Night, A; comedy drama in one act. By A. W. Stace. Three College Days; comedy in four acts. By G. F. Sturges. Timon d'Athens; play in five acts. By Emilio Fabre. Tragedy of Aaron Burr. By Elizabeth Maurice Wadsworth. Trained. By Florence James Rose. Traitors to Spain, A; play in one act. By O. T. Weeks. Travelling Man, The; musical comedy in three acts. By B. Woolfolk. Under Suspicion; play in four acts. By R. Morris. Unsprung Unsprung Schampfertruppe, Der; play in four acts. By Kurt von Ellenbrück. Vengansa de la Gheba, La; drama in three acts. By Frederic Gaudy. Verbsus Fantasticality. By Tom P. Morgan. Vielle Renomme; comedy in one act. By A. Arthia. Viking, The; opera. By V. Casard. War; dramatic composition in four acts. By D. W. Griffith. Wells of Wyoming; comedy drama in four acts. By John M. McCully. Wheel and the Mines, The; play in four acts. By R. Morris.

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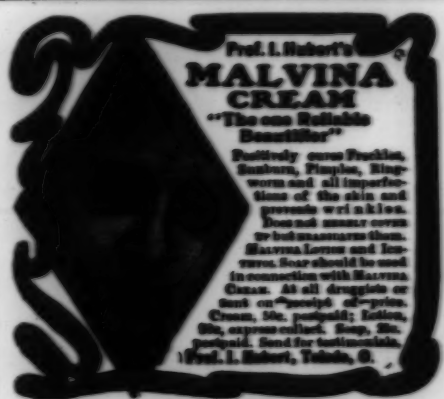
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